



Join **5** and
Celebrate

SACRED DANCE GUILD

newsletter

JOURNAL

newsletter

Winter Issue (January) 1979-80

Vol. XXII No.2

THE SACRED DANCE GUILD
invites you to the 1980 SDG INSTITUTES

Endicott College, Beverly, Massachusetts
June 25 - 29, 1980
Colorado Women's College, Denver, Colorado
July 16 - 20, 1980

(See Page

BE ON THE ALERT FOR:

1. Membership List!!!!
2. Sending in your Survey from the Fall Issue to Marjorie Hoyer Smith. (If you need forms and do not have your Fall Issue contact your Regional Publicity Director.)
3. Letter from the President.
4. Do send in your change of address to the Membership Director EARLY since bulk mailing is not forwarded!!!!
5. Sally Alderdice needs help in the membership area. Do you type? Please drop Sally a note to help!

Deadline dates for Journal items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

FROM THE PRESIDENT:

Greetings to you all! I understand that there are a lot of wonderfully strange looking people in funny costumes running around doing fantastically crazy things

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From Joan Huff: Attention Region Chapters and Local Groups: try to get local newspapers and TV stations to do features on sacred dancers and activities. Encourage someone from the news media to come for an interview with those involved and the resulting coverage would be more than just a report on the service.

SPREAD THE WORD!!!!!!!!!!!!!!!!!!!!!!

all over this country. According to the stories that continue to come in, clowning has found a happy home in the SDG. The impact of Festival '79 on the life of our members has been dynamic, to say the least.

Since I last greeted you, a number of developments have taken place. The minutes of our Board Meeting will bring you up to date to October. These few words of mine will carry you through to December. First of all, our beloved Joan Sparrow has resigned as Corresponding Secretary, freeing her to focus her energies as Festival Registrar. We began our search for a replacement in the Connecticut area since proximity to the President is important for that office. Fortunately, Shirley Stager from Manchester responded to our call and is now acclimating herself to her new office. Shirley will do a fine job. She has already demonstrated her leadership qualities and understanding of the workings of the Guild at a small meeting held on Dec. 13 for the purpose of facilitating the changeover.

Besides welcoming Shirley as part of the Board at our little meeting, we spent many hours discussing other aspects of the Guild's life (basically rehearsing and probing the concerns raised at the Oct. Bd. Mtg.). We are keenly aware of the changing profile of the SDG and we must give strong direction to the flow of our history. A few notable items: (It would be helpful if you read the minutes of the Oct. Bd. Mtg.) 1) Re chapter development, we have been in touch with all the chapters about our insights, questions, and concerns. Some have already given us some feed-back. We hope to write up a standard charter this year for future chapters. 2) Re communication within the Guild, Toni' Intravaia has already begun to remedy the problem of time-value notices by sending out "between-Journal" newsletters. 3) Re recording of special Guild events and dances, notably at our Festivals, we believe we must seriously consider regular video-taping. This would open up a whole new area of opportunities, including rental possibilities to workshops, liturgy studies, seminary courses, etc. Some special expertise

would obviously be necessary. 4) Re public relations, an attractive brochure on the SDG is now in the process of being researched and created. No doubt, you have already observed that most of these "notable items" are going to require money. The question of dues will be a keen topic this year.

We do feel somewhat overwhelmed by the multitude of items requiring attention. If we could simply take one at a time, that could be easily managed, but all of them are inter-connected. I hope and pray we will be blessed with wisdom as we seek to prepare our Guild appropriately for its work of the future.

In God's Love,
Carlynn Reed

SDG	SDG	SDG	SDG	SDG
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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year)....\$8.00
Regular (2 years)..\$14.00
Student (1 year)....\$5.00
Group (1 year).....\$18.00
Sponsor (1 year)...\$25.00
(or more)
Life.....\$200.00 or more

Send your Membership to Sally Alderdice,
R.D. #2, Valatie, New York, 12184

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Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID
THROUGH THE SACRED DANCE GUILD MEMORIAL
ENDOWMENT:

Name:___Address:___Telephone:___Church

to incorporate dance with prayer groups (i.e. Lu Bellamak's Non-Judgmental Sacred Dance, Sharing Company, \$2.50), congregations (i.e. Adams' Congregational Dancing In Christian Worship, Sharing Company, \$4.95) dance choirs (i.e. Margaret Taylor's Starting and Stretching a Sacred Dance Choir, Sharing Company, \$2.75), we need volumes on how to *use dance with the church musical choirs and bell choirs. And we need volumes on congregation's appreciation of performance dance (Marjorie Smith's work will hopefully issue in a published volume on this subject of how dance appreciation is enhanced through use of critique forms and other methods that help people better see and receive the dances). Roger Wedell's projected volume on Mediating the Dance (spring 1980) will help us see various ways of incorporating various media (i.e. film and slides) into dance both as stimuli and response. Adams' "Chagall Windows As Choreography: Stained Glass as Inspiration for Sacred Dance" (Sharing Company, \$1.25) began this inquiry of mutually inspiring visual art and dance in worship; and Jacquie Walker's current study of Dancing and Miming Jesus' Parables (probably to be published in 1981) shows the value of interrelating media. While Carlynn Reed's volume on the history of sacred dance in the past twenty years (And We Have Danced, \$5.95, The Sharing Company) shows the value of photography in sacred dance publications, we could use *several volumes of sacred dance photographs for different periods, styles, or themes.

While we have a few volumes on dance with different age groups (notably Margaret Taylor's Dramatic Dance With Children in Worship and Education, The Sharing Company, \$4.95), we anticipate Anne Owens forthcoming book on dance with children and Annyse Verbel's publication on dance with high school youth in worship and education. We need a volume guiding *intergenerational sacred dance with serious attention to dance allowing the very young and old and middle aged to dance together. The works on therapeutic uses of dance may help us in many settings including worship. Margaret Taylor's pioneering works suggest future work (Look Up and Live: Dance In Prayer and Meditation, The Sharing Company,

\$4.95; and Creative Movement: Steps Towards Understanding, The Sharing Company, \$2.00); and Barbara Lyon's work on Dancing (Movement) Towards Wholeness (Healing) is nearing completion with its fund of dance therapy suggestions to aid personal and corporate growth in prayer and worship. But special works on *dance with the elderly, dance with the handicapped and other special groups in worship are needed. Clifford Trolin has made an important beginning to help us enlarge the range of emotions we express in sacred dance in prayer and worship (Movement In Prayer In A Hasidic Mode, The Sharing Company, \$2.50); but more work on sacred dance to express anger creatively and other emotions we have difficulty accepting and praying are needed. And a publication on *inclusiveness in Sacred Dance would help us avoid stereotyping images or movements of men or women in dance.

Sacred Dance Guild members need to become fully acquainted with the foregoing publications so that each member may see areas that invite further publication. And members need to urge each other on to write and submit for publication contributions each is able to make to advance the field of sacred dance research and publication. All of the publications noted with a price in the foregoing article are available from The Sharing Company, P.O. Box 2224, Austin, Texas 78767. Send the amount for each book ordered plus 50¢ to cover postage to The Sharing Company.

The author of the next article is Marjorie Hoyer Smith. She is Director of the Dance of Life Choir of the First Presbyterian Church of St. Helena, California. The article is based on the survey that was part of the last Journal-Newsletter. The author specifies that if the reader has not sent in the completed survey to do so even though the deadline has passed!.

CRITIQUE OF SACRED DANCE

RESPONSE FROM THE QUESTIONNAIRES ON DANCE IN WORSHIP by Marjorie Hoyer Smith

It is exciting to receive an influx of mail from all over the United States. Making it doubly exciting is the fact that the mail contained your replies to the questionnaire published in the Sacred Dance Guild Journal. Even though the mail was delayed for many members, a number of people did respond before, or shortly after, the stated deadline to give us some idea of SDG members' thoughts and opinions about dancing in worship.

Three pertinent questions from the survey related to the theme of critiquing Sacred Dance are summarized below for the Journal. Here are your replies:

Question 23: Have the congregations of churches in which you have presented dance been predominantly open and receptive to dance in worship? An overwhelming majority of dancers found congregations to be open and receptive to dance in worship. 89%(!) say yes, whereas only 4% found this not to be true, with 7% not responding. This is the kind of information ministers and church leaders will be interested in.

Question 24: Have you met up with resistance to dance in worship? It is interesting to note that, even though most dancers felt that congregations as a whole were receptive (Question 23 above), a very high percentage of you have experienced some sort of resistance to your dancing in worship. 74% of you have experienced resistance, 22% have not, with 4% not replying. My curiosity runs to those 22% who claim to have not experienced resistance to find out more information about this answer. Unfortunately, I did not give you people the same opportunity to respond as those who did experience the resistance.

The second part of Question 24 is quite revealing. If your answer is yes, (74%), in

your opinion what are the major blocks toward dance in worship? To this question many of you shared similar opinions. I was able to separate your replies into 5 categories. These are your answers to the above question:

1. The strongest response dealt with congregations'/peoples' lack of exposure to dance in worship, unfamiliarity with dance as a form of worship, not understanding what we are doing, being completely uneducated about the historical and Biblical aspects/implications of dance in worship. Your replies indicate clearly that congregations/people need to be educated about dance in worship in all ways.

2. Several concerns were expressed regarding congregations having seen poorly presented dance in worship, and thereby being "turned off" by it. As one dancer exclaimed, "Groups vary so much, it seems a pity that some people would reject the whole idea (of dance in worship) after having seen one group that they didn't like." It does seem a pity, but if it is a reality, we need to continually address ourselves to the quality of our presentations.

3. Another form of resistance revolves around an individual's (in the congregation) attitude toward his/her own body (body hang-ups); fear of their own body, inhibitions about moving, etc., for one reason or another. Are these people threatened by dance?

4. And then there are the strong opinions from people in congregations about the inappropriateness of dance in worship. Either it is seen as strictly entertainment, or it takes the connotation of being earthy/secular/sinful/evil (related to sex?) From these perspectives, dance is definitely not reverent enough.

5. A brick wall type of resistance comes from those people who find it difficult to change. "But, we've never done that before." Their conservative or "traditional

point of view seems to combine with an unwillingness to change.

The previous responses show that resistance takes several forms. It appears that a definite part of our ministry as dancers in worship is to help educate the clergy and congregations about dance in worship with patience, love, and persistence.

Question 25a: What is the greatest contribution of dance in worship?

1. An oft-repeated response was to be able to share our faith with others; to communicate in a non-verbal way; clarifying, interpreting, expressing what words cannot convey; to manifest God's Word through movement.
2. Several comments had to do with how important it is to use the whole of oneself in worship--the mind, body, emotions, spirit; using the body in worship; the whole person experiencing worship.
3. For you dancers, personally, you feel more actively involved in worship, the Spirit moving and filling you, deepening your prayer experience. Also you experience expanded awareness, discovering more of yourself through dance.
4. For congregations, you feel their becoming more emotionally involved is a great contribution of dance in worship, that they also experience expanded awareness and you can "feel" the Spirit amongst them; dance seems to energize the congregation to worship more fully.
5. Several responses indicated how dance stimulates the eye with visual dimension, taking the message one step further into seeing, not just hearing the message intended; makes worship come alive from a different perspective.
6. Many of you feel dance in worship is a good way to educate congregations.

I like the comment about dance energizing the congregation to worship more fully. I received a comment from a lay person just last week that reflected the same opinion. She had noticed how her congregation had responded to dance in worship by singing the hymns with more gusto than usual and said the corporate

readings with a higher level of energy. This is an area I plan to pay more attention to in the future.

Question 25b: What do you find most distracting or unfavorable about dance in worship? (With this question, we scrutinize ourselves.)

1. Poor technique and the quality of dance is of major concern; dances being too simplistic, repetitious--redundant choreography; sloppy presentation, dancers who do not take the time to study basics or keep themselves fit and growing; ill-prepared dances.
2. On the other hand, there is just as great a concern for those people who are so involved with technique, they forget their spiritual focus, their involvement with worship, but concentrate heavily on executing the dance with technical display and not spiritual intent.
3. Another problem has to do with dances with non-liturgical messengers; or nothingness in content; or using and building a storehouse of cliches (movement cliches?)
4. Great disdain is shown for dance in worship that becomes a performance rather than the presentation of a message; also dance that calls attention to the dancer. This was another major concern--performing for the sake of performing. This appears to be intolerable to many of you. Likewise, another unfavorable aspect of dancing in worship is congregations who treat themselves as audiences.
5. Other distractions mentioned only once each, but are important to list here are:
 - Dance drawing undue attention to the body
 - Movements that are not big enough for everyone to see in the pew--too low on the floor that people can't see.
 - People so involved with how they are executing the dance, they don't let the Spirit move through them.
 - Technical problems with tapes and sound.
 - Being insensitive to the placement of dance in liturgy.

Someone dancing a particular dance because they have to, not because they want to.

The above is just a sample of the information received from the questionnaires. There is more to come at a future time.

*

(If you have not responded to the questionnaire in the back of the Fall Sacred Dance Guild Journal, you are encouraged to do so now. In order to compile a more complete and accurate survey, your participation is still needed at this time. If you are a director/leader of a dance group, please make a copy for each of the group members and have them respond to the questionnaire. Mail your replies as soon as you can to: Marjorie Hoyer Smith, 1670 Kearny Street, St. Helena, Ca. 94574. Your help will be very much appreciated; your response will add depth and fullness to this survey.

We, as dancers in worship, tend to believe there is a spirit among us that unites us to promote dance as a form of worship. In order to nurture that spirit, it behooves us to bring to light what calls us together, and to know as well what draws us apart or separates us--to know our commonality and our diversity. We all come from different denominations that have a variety of worship styles. Our thoughts, opinions, beliefs and experiences color our attitude that is reflected through our many styles of dance in worship. What do you think? What are our beliefs? The results of this survey will be a step toward bridging the gap of distance--geographically, denominationally, theologically--to bring us to greater understanding of our dance ministry and to bring us closer together in our 'faith in action' as we dance the Word.
- Marjorie Hoyer Smith)

Ruth St. Denis, following her separation from Ted Shawn and the dissolution of Denishawn in the early 1930's, founded the Society of Spiritual Arts and a Church of Divine Dance. Her rhythmic choir performed in several large churches as well as at the 1939 World's Fair. The following

article is taken from Denishawn Magazine, which was published by the school for only two years (1924-25). A typical issue included essays written by St. Denis and Shawn, as well as poetry by St. Denis. Ruth St. Denis lived from 1877 to 1968. This article is from The Vision of Modern Dance, Jean Morrison Brown, Editor, Princeton Book Company, Publishers, Princeton, New Jersey.

THE DANCE AS LIFE EXPERIENCE

I see men and women dancing rhythmically in joy, on a hilltop bathed in the saffron rays of a setting sun.

I see them moving slowly, with flowing, serene gestures, in the glow of the risen moon. I see them giving praise; praise for the earth and the sky and the sea and the hills, in free, happy movements that are projections of their moods of peace and adoration.

I see the Dance being used as a means of communication between soul and soul--to express what is too deep, too fine for words.

I see children growing straight and proportioned, swift and sure of movement, having dignity and grace and wearing their bodies lightly and with power.

I see our race made finer and quicker to correct itself--because the Dance reveals the soul.

The Dance is motion, which is life, beauty which is love, proportion, which is power. To dance is to live life in its finer and higher vibrations, to live life harmonized, purified, controlled. To dance is to feel one's self actually a part of the cosmic world, rooted in the inner reality of spiritual being.

The revelation of spiritual beauty in terms of movement is the natural and inevitable progression of life and art; and the word Dancer should rightly mean one who expresses in bodily gesture the joy and power of his being.

Dancing of late years has been degraded

to the narrow limits and low level of professionalism--of mere mechanical proficiency, associated always with the most frivolous and ephemeral phases of the stage. But this day is fading. We are slowly advancing beyond this stage of obscuratization and perversion. We are turning our gaze inward, learning to seek there the divine sources of the dance, to the end that it may flower into new and more glorious forms of beauty and worth.

We dancers today are struggling and sacrificing and working so that at some precious hour in the future we may live! In truth, we are living now. Behind the veil of our actual, common days is the Eternal Now which is seeking ever to reveal itself--to shed light on the confusion of our heavy hours. But the power of the dance to release the soul is still buried under the weight of the binding and artificial world we have created for ourselves--in which there is no time to know, and no space to move.

The Eternal Now of the Dance includes both past and future. It includes the knowledge and assurance that in the past bodily gesture was the first communication of the simple needs of primitive man, and it includes the vision of the future in which the Cosmic Consciousness, to which man gradually attains, will find expression in finer bodies and more beautiful and articulate gesture.

We can not, of course, communicate, in any language, what we do not feel or know. But in modern times we have used almost exclusively the language of the intellect--speech--to express all states and stages of our consciousness, and by so doing we have inhibited and dwarfed the physical and emotional beauty of the self, while the spiritual consciousness has sought entirely other means for its expression, not knowing that dancing in its nobler uses is the very temple and word of the living spirit.

It is largely from this error that the sense of separation between body and spirit has grown. In reality, each individual self creates and governs its own organ of expression, and with this organ its communication with the world.

Let us, therefore, regard the dance fundamentally as a Life Experience, as the primitive and ultimate means of expression and communication. Let us see in the free, spontaneous dance of every child the beginning of the universal language, and the universal art, which, largely unconscious to himself, grows bodily into words, telling of illusive and exquisite moments of the hidden self; and later flowers into forms of art that will heal the world of some of its artistic sins.

To know this experience, even in a slight degree, to have space and light and music, a real sacrifice is necessary. The physical elements of our present life are designed for other uses, and our days are crowded with profitless confusions. Let there be more beauty and harmonious activity experienced by the individual, less merely for him. That is the purpose of the Dance. He has too much now of concert, stage, vaudeville and movies. We are continually urged to go and see this opera or that concert--always to be the silent, negative apart, providing an audience and support for another's hours of joyous experience. (Let us not forget that the artist's joy is in his work. It is only in the discord of the artist's environment that his suffering lies.)

How much of our precious time is wasted by impositions from without--by having our minds defaced and poisoned by pictures that confuse and weigh down the spirit, in the name of art, because we do not know how to release the divine urge to strength and beauty within ourselves!

Pure dance has no bounds. The infant begins to dance at its mother's knee. Old age should have its gestures to express love and serenity no less. Each period of life has its own activity, its own beauty, and it is stupid and futile to attempt, as we do on the stage in the name of art and entertainment, to force or retard the natural unfolding of the spirit from youth to maturity.

Artificial and limited ideas of the dance have done cruel and grotesque things to

its servants, as, indeed, they have to most artists of the stage. The spectacle of a singer or dancer or actor continuing on the stage in parts too young for him is tragic enough--but still more tragic is the situation of the artist who, in his maturity, having grown to the most interesting and beautiful stage of his consciousness, is forced to withdraw from his active career because of the childish demand of the public for mere youth. Some day our conceptions will expand to take in, with the loveliness and freshness of childhood, the gracious dignity of age, in art as well as in life. Here the dance will unfold many truths of being, many unknown or unseen joys possible to us in the very midst of our common days.

Make way for the dance! See if it does not repay a thousand fold. It will enlarge the horizon, give meaning to many things now hidden, new power to the self, a new value to existence.

Dancing as a life experience is not something to be taken on from the outside--something to be painfully learned--or something to be imitated.

Dancing is the natural rhythmic movements of the body that have long been suppressed or distorted, and the desire to dance would be as natural as to eat, or to run, or swim, if our civilization had not in countless ways and for diverse reasons put its ban upon this instinctive and joyous action of the harmonious being. Our formal religions, our crowded cities, our clothes, and our transportation are largely responsible for the inert mass of humanity that until very lately was encased in collars and corsets. But we are beginning to emerge, to throw off, to demand space to think in and to dance in.

Oh, dancers and lovers of beauty everywhere, come, let us reason together and see if we can not make a better world, "one nearer to our hearts' desire!"

For I see a place of magical Beauty, that is and is not of this world that we know,

a world created of familiar things, but arranged in a new and harmonious order.

I see a life lived that bridges the two worlds, the inner and the outer, concept and expression, Nature and Art.

I see groves of meditation, where Truth is learned and loved, and halls of Beauty, where the divine self is expressed.

The following is by Myron Howard Nadel, graduate of the Dance Division of the Juilliard School of Music, New York City. It is from the book The Dance Experience by Mr. Nadel and Constance Gwen Nadel, published by Praeger Publishers, New York. Perhaps it best states that although sacred dance is as old as man himself, yet in criticism it is indeed very young.

DANCE CRITICISM

"No one can look at a work of art and not in some way be affected. One certainly cares how he is affected and often cares how others who supposedly know more than he (or, at least, have seen and experienced more) react. Dance criticism, like criticism of any other art, involves taste, judgment, and knowledge of the field....

"As the audience for dance becomes more knowing and experienced, and as the educated arts audience increases, there may be more demand for serious criticism of dance. Criticism written for those in the field takes on different characteristics, the same exhibited by the discerning audience. Deeper, more penetrating, criticism will lead to a greater enjoyment of dance. Good criticism will be based on an understanding of the field and a strong knowledge of the histories of dance and the other arts. Ideally, the critic should have the openness of a sponge and the communicative power of a poet--nearly impossible requirements for any human..."

TASTE AND JUDGMENT

"The most valuable art criticism is based on understanding and feeling. The best criticism is evaluative. There is more to art criticism than expressing individual taste, and, at the other end of the scale, more to it than factual observation and analysis.

"It is not enough for the critic to state simply whether or not a certain thing pleased him, for such a statement cannot be tested or verified. His immediate response to a work of art is always based on prior experience. Therefore, as one's experience as a viewer grows, his response to pieces will change and become more mature and discerning.

"Good and bad taste are not inborn. Good taste is educated taste--tolerant but discriminating. The critic reveals his feelings about a certain piece in terms of aesthetic value....

"....There are no substitutes for experience and exposure as prerequisites for the making of aesthetic judgments."

The last article is by Doug Adams, former President of the Sacred Dance Guild. He is well known in the field of dance as worship. Thus it is fitting that he writes the closing article.

DISCERNING BETWEEN THE NECESSARY AND THE HELPFUL IN SACRED DANCE by Doug Adams

In the early church, skilled Greek scholars questioned whether the first three gospels should be allowed in the official Christian scriptures; for those gospels are written in very poor Greek. The vocabulary is not only simplistic; but the grammar is often incorrect in those gospels. Some scholars argued that the Christian scriptures must be highly crafted with the best Greek if they were to be vehicles communicating God's grace filled word. But the early Church decided that God may speak straight lines through our crooked lines. Believing in God's grace and omnipotence and transcendence, we should avoid calling any

conditions "necessary" for God to communicate. But we may call some conditions more "helpful" than others.

So, in criticism of sacred dance, let us stop talking about how it is "necessary" for a dancer or dance group to do a technically good dance for it to be a good effective sacred dance. I have seen a technically poor sacred dance convert unbelievers into believers. But we may continue to say it is usually "helpful" for the dance to be good technically for it to communicate as a good sacred dance.

Similarly, let us stop talking about how in sacred dance "it is absolutely necessary that the dancer be praying." Biblically, Cyrus was God's right hand even though Cyrus knew it not and was not a believer in God. And I have seen even cynical dancers do dances that converted unbelievers into believers. But we may continue to say that it is often "helpful" for the dancers or choreographers to share the faith so that the dance communicates as a good sacred dance.

If one reads "helpful" where many critics write "necessary," then one allows God to be God. It is helpful to craft dances carefully; and it is helpful if the choreographer and dancers understand the faiths of those in the congregation. But we call God transcendent because God can speak and act under conditions we call impossible and through persons we call unacceptable. Biblically, God chooses what the believers have rejected; God uses the rejected to communicate to those with whom believers will not associate in ways that believers will not move. I am not calling for a lax criticism that affirms all dancers and all dances. But I am calling for a criticism freed from idolatry of a list of "necessaries" that obscure God's grace and omnipotence and transcendence.

And preoccupation on the dancers' beliefs or the dancers' technique neglects not only God's ability to speak straight lines through the dancers' crooked lines but also the congregation's capability

to receive the communication through the dance. Critical attention to the receiver of the communication is needed; and so, Marjorie Smith's work reported in the S.D.G. Journal is significant. Let us encourage others to pursue development of such critique forms with congregations and report results.

Hermeneutics in religion is in part the study of how the message is delivered and received and understood. (Hermes was the messenger of the gods.) Kafka readers will remember the scene where a messenger is given a communication to deliver to the people. The messenger struggles through room after room of people in order to get out to deliver the message to the people; but the rooms of people are endless. He does not think to address the message to any of the people in those rooms, nor do those people ask for the communication. And this is a major problem in some sacred dance: the congregation does not ask for the communication in dance nor do choreographers and dancers address the dance to any particular people in the room.

As congregations, we tend to see what we expect to see. We need critics who explore the role expectations play in what a congregation sees or does not see in dance and how Rorschaching may be reduced or revealed in a time of confession; for what we see is what we are. For dance to be transformative, it is helpful for the viewers to give up their own expectations and to see the world as the choreographer sees it. The most powerful dance or visual art work may become dumb before viewers who refuse to alter their expectations. When the philosopher Wittgenstein said, "Don't Think; Look!", he was calling attention to how our thinking affects our seeing.

As dancers, we usually change a choreography as we move from one church to another because of the different churches' architecture; but it may be even more important to consider changing a choreography to take account of the structures in the different congregations' mind sets. To take account of the congregation's mind set is not to craft the dance to fit the

forms in that mind set but rather to know where to begin the transforming process. A dance is prophetic as it stretches or transcends the congregation's mind set; and so, a dance that is prophetic in one congregation would not be prophetic in another congregation nor in the same congregation at a later time. As choreographers, dancers, and dance critics, let us learn from James Russell Lowell's lyrics in the hymn "Once To Every Man and Nation": "New occasions teach new duties, Time makes ancient good uncouth; They must upward still and onward, Who would keep abreast of truth."



“Praise His
name in the
dance.”

Psalms 150

Ten folded cards, blank interiors, \$3.00,
design by Rhonda R. Rosenblatt; Mrs. Mary
Jane Wolbers, 111 South Green Street, East
Stroudsburg, Pennsylvania, 18301.

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International: Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709	415-848-0528

WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship. It functions as a clearing house for activities and resources for leadership in sacred dance.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild" and the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance

- in **ART**, for creative discoveries of self and relatedness
- in **RELIGION**, for enriched experiences of corporate worship and liturgical community
- in **EDUCATION**, for creative and disciplined growth of the whole person — mind and spirit and body — in relationship with God and others.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

HONORARY MEMBERS

Ruth St. Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford

*deceased

ADVISORY BOARD

Past Presidents:

Doug Adams
Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild publishes a Journal three times a year. Each issue contains feature articles and reviews of recent literature pertinent to sacred dance as well as details of sacred dance activity in each state or region. The Guild also makes available bibliographies and pamphlets about religious dance.

Leadership and technique opportunities are offered from time to time at workshops throughout the country. Also, there will be two festivals with classes and workshops in 1980: one at Beverly, Massachusetts in June; one at Denver, Colorado in July.

Historically, institutes were held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburg, Pennsylvania. Endicott College in Beverly, Massachusetts was the location of the 1977 Institute and the 1978 and 1979 Festivals.

TYPES OF MEMBERSHIP:

REGULAR — receives the Journal and is entitled to special membership rates at meetings and workshops.

STUDENT — available to full-time students of any age. Receives the Journal and is entitled to membership rates at workshops.

GROUP — dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two Journals sent to designated person for group use.

SPONSOR — individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

LIFE — available to any individual. Receives the benefits of a regular member for life.

SACRED DANCE GUILD KIT

This kit includes:

1. *Considerations for Starting and Stretching a Dance Choir*
(includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)
2. *Using Creative Movement in Religious Education*

3. *Involving People in Dance Worship: Historic and Contemporary Patterns*

Charge for Kit:

United States — \$6.00 check or money order.
Overseas — \$7.50 postal order only.

Please send **advance** payment with order to:

HELPS & GUIDELINES DIRECTOR
Sybille Volz
24 Tyler Road
Lexington, MA 02173

Where Active: Sacred Dance Guild Member:
 How Long: Resumé of activities
(Dance training, previous SDG events
attended, performances, participation in
dance groups, etc.): What is your con-
cept of use of dance as religious art?
Event for which financial aid is request-
ed: Of what value do you hope this
event will be? Cost of event to you:
How much can you finance yourself? If
scholarship aid is limited, do you have
other sources? Name and addresses of
three (3) references. (Please ask these
individuals yourself to write us a rec-
ommendation.) .
Send application to: Maxine DeBruyn,
Box #76, Zeeland, Michigan 49464

ATTENTION: ALL SDG MEMBERS*****

Back issues of the SDG Newsletter are
available from the EDITOR at \$2.50 each.

ATTENTION: ALL SDG MEMBERS*****

SPECIAL NOTE TO MEMBERS:

Since the SDG Journal is under bulk
mailing No. 127, it is important that
any change of address be sent to Sally
Alderdice early, since no bulk mailing
pieces are returned for re-sending!!!!!!

H E L P!!!!!!H E L P!!!!!!H E L P!!!!!!H
E
L Help! Sally Alderdice needs help! L
P Someone to type the address labels P
and annual membership for the
H Journal. It would require about a H
E couple of hours a month. Please E
L contact Membership Director Sally L
P Alderdice, RD #2, Valatie, NY 12184 P
! if you would like to lend a hand. !
!
HELP!!!!!!HELP!!!!!!HELP!!!!!!HELP!!!!!!

Minutes of the Sacred Dance Guild Board
Meeting, Saturday, October 6, 1979,
Shelton, Ct.

(Nine of us gathered on Friday evening
at the home of Carlynn Reed for supper and

informal sharing. We reminisced a lot
about E Stival '79 complete with pictures,
many nostalgic sighs, and tons of laugh-
ter. Gloria Castano outlined her progress
in plans for Festival '80 at Endicott and
we were all extremely excited about the
possibilities. Knowing that Saturday
would be a busy day dealing with a long
agenda, it was particularly refreshing
to be able to relax together and actually
accomplish a great deal without feeling
pressured. We all went to bed too late,
reluctant to break the fellowship we
were enjoying so much. We knew we had
re-established the foundation for a pro-
ductive Board Meeting the next day.)

Present: Carlynn Reed (President), Joan
Sparrow (Corres. Sec.), Dorothy Johnson
(Treasurer), Sally Alderdice (Membership
Dir.), Lindsey Huddleston (Dir. of
Regions), Gloria Castano (Program Dir.),
Jary Yoos (Financial Advisor), Sybille
Vořz (Helps & Guidelines), Robert Yohn
(Board Member), Ruth Becker (Bd. Member),
Suanne Ferguson (Reg'l Dir.)

The meeting was opened with prayer by
Carlynn. An official welcome was extended
to everyone and an appreciation for the
distances people had travelled to be here.
A special ovation was given Suanne Fer-
guson who had flown from Birmingham,
Alabama for the sole purpose of attending
this SDG Bd. Meeting. We were honored and
humbled by her sacrifice.

The Minutes of the Annual Meeting of the
SDG, June 1979 at the Endicott Festival
were read and accepted. (Yoos/Sparrow).
Dana Schlegel, Recording Secretary was
commended for having captured the mood
as well as the details of the meeting.

Carlynn read a letter from Doug Adams
thanking us for the Clown Costume which
had been officially presented to him
(in absentia) at the Annual Meeting in
June. The letter included his customary
advice, information, and suggestions:
a) The Orinda Community Church in CA
co-sponsors sacred dance events there
helping out a great deal with the work
and the expenses. b) They have found
that using an electroset master turns
out a much better looking flyer which
draws a larger group.

Treasurer Dot Johnson reported a balance of \$1884.24 as of Oct. 6, 1979. Accepted (Ferguson/Sparrow).

Corresponding Secretary Joan Sparrow tendered her resignation (because of Festival duties as Registrar) effective when a replacement could be found. It was accepted with regret. (Yohn/Yoos). Our heartfelt thanks were extended to Joan for her excellent work in this office. There followed a discussion on who could replace her. It was decided to begin our search in the CT area as geographical proximity to the President is very helpful in this office. Reed, Huddleston, & Sparrow will work on a luncheon meeting at Lindsey's home in Middletown, CT with a prospective replacement. An evaluation of the job itself was discussed. Besides handling the increasing correspondence, the Corres. Sec. has evolved over the years also into an archivist. We questioned if we need to ask one person to take on that one job of collecting SDG materials. We realize how much our jobs do overlap. Is this good or not? At our next Bd. Mtg. we felt it would be good to clarify the jobs of individual members. (Sparrow/Yohn).

There was some confusion following the voting at the Annual Mtg. re the Regional Dir. of WA: Patti Williams was elected.

An aside discussion suggested securing phone numbers of all members through the Membership Form.

Membership Dir. Sally Alderdice raised several issues: a) How can we speed up the publication of our brochure with list of officers, dues rates, etc.? b) Some Bd. Members' memberships have lapsed. Sally is to remind them by letter. c) Can a group member hold office in the Guild? Is the leader of a group a member? A By-Laws Committee needs to clarify. d) How do we list lapsed members when they rejoin? Consensus was that new members names shall appear in the Journal as such. Re-instated names will be sent to the appropriate Rg. Dir. e) Re printing of envelopes, persons who need envelopes, etc. are encouraged to have it done locally. (Note: The phone & address on our Guild Stationary does in fact carry

on a helpful function. Mary Johnson, who provides the address forwards any necessary information. Thank you, Mary, for continuing this task for so long.)

We broke for a marvelous LASAGNA DINNER. During lunch several other nice things happened. a) The mail brought greetings from Carla DeSola and Mary Jane Wolbers. b) We discussed caravanning from Beverly to Denver next summer. We will try to organize such an endeavor so that participants may dance and sightsee (and do their laundry) on the way. c) Lindsey told us that the Magazine of Church Women United in its Dec. '79 issue will contain an article "Dancing the Word" from the June 27, '79 New York presentation of "Praise Him in the Dance" organized by Bob Yohn. The article will contain photos and interviews with Judith Rock, Tinka Tarver, and Lindsey Huddleston. d) The Magazine Logos is tentatively planning an article on Sacred Dance including an interview with Carlynn Reed. (Later note: Christian Herald in its Dec. '79 issue will have an article on Carlynn in its "Saints Alive" Column.)

We reconvened afterlunch. Discussion followed Mary Jane's letter concerning the size and representation of the Board. Mary Jane felt strongly that Reg'l Dir. should not be members. The points discussed were: a) 48 is too unwieldy a number of persons for a Board. b) But because of our large geographical area, attendance at Bd. Meetings is understandably sparse (although this one is excellent!), so Reg. Dir. being Bd. Members increases attendance. c) Regions are already represented by the Nat'l Reg. Dir. d) But that means only one person represents the membership. e) Maybe the Bd. of Directors are less important on the Bd. than Reg'l Directors. f) But we need people with no specific function to give us objectivity and fresh vision. The consensus was that Regional Directors shall remain Board Members.

Publicity Director Joan Huff had phoned some concerns prior to the Bd. Mtg. We

read her annual report and there ensued a long discussion on how we as the SDG present ourselves. Joan Huff sends info to magazines, schools, institutes and conferences. In general, however, we are still being overlooked in both "sacred" and "dance" areas in terms of official publications over and above the advertisements which we can afford. It is a public relations and promotional issue, rather than a matter of publicity. We need Joan to continue doing what she is doing but we need to provide her with something better to represent us than our Membership Application Form. To start, we shall try to produce an attractive brochure complete with photos, various aspects of sacred dance, critiques and history -- maybe 5000 copies. Ruth Becker and Bob Yohn will work on it.

Helps & Guidelines Director, Sybille Volz reported that formal revisions and consolidation has occurred, but some material is outdated. She asked if we could afford to include the history of the SDG, And We Have Danced by Carlynn Reed? A suggested Package might include: And We Have Danced by Carlynn, Theology in the Shape of Dance by Judith Rock, Involving the People in Dancing Worship by Doug Adams, and Considerations for Starting and Stretching a Dance Choir by Margaret Fisk Taylor. Sybille said she would work with the Sharing Co. on this and try to put together a feasible Kit Package.

Re Chapters, there was a long discussion on the ramifications of our present system. There has been some confusion as to the financial relationship between Chapters and the "National" office, i.e. Who collects the dues? and, Who renews memberships? It was decided that Memb. Dir. Sally Alderdice, will continue to renew memberships for the present time. Both Sally and Treas. Dot Johnson felt this was necessary for orderly files. However, the Chapters will collect the dues and send the appropriate percentage on to the national office along with a list of those who have paid. It is extremely important for all chapters to have their own E.I. No. prior to collecting dues. We also discussed

the importance of a mutually beneficial relationship between chapters and the National organization. Hopefully there would be no question about belonging to both if a member was in a Chapter area. What happens when someone wants to join only one? A By-Laws Committee made up of Sparrow, Reed, and (hopefully) Connie Fisher (who has already done a lot of work on the by-laws in the past few years) is going to work on drawing up a sample set of by-laws for future chapters, a standard charter that would be flexible enough for individual differences. One specific concern is the percentage base of the dues. This would present a problem in the future when national dues must raise. We would prefer to have a flat rate for Chapters negotiable annually which is paid by the Chapter members rather than by the National dues. Carlynn will write a letter to the Chapters outlining these concerns in detail. As an aside, Jary Yoos made a note on our finances: a) We need some professional expertise on interpreting where we are. b) We should be working on broadening our financial base for scholarship. c) We are beyond the nickel and dime stage; let us not be intimidated. As we finished this discussion on chapters and its implications for our Mem. Dir., there was just about a standing ovation to Sally for her efficiency and good cheer.

Note on upcoming Festivals: a) Festival 1980, Endicott: There had been no definite word from Omega Dance Co. as of 9-20-79 about their schedule for June, 1980. Gloria is now working on developing a program on healing with Eileen Lynch of the "Institute for Christian Healing", King of Prussia, PA. Dates would be either June 18-22 or 25-29. b) The Colorado Festival 1980 will be July 16-20. c) Festival 1981 at Trinity University, San Antonio, TX is tentatively set for June 30-July 5 (with an extra day for celebration). The Rev. Raymond Judd there gives us cost figures comparable to current costs at Endicott. The Annual meeting for 1980 will officially be held at Colorado. At Endicott we will have an agenda meeting preferably Sat. a.m. Foreseen items are elections, fund raising, publicity/public

relations, communication within the Guild.

Regarding our SDG logo, we looked at some new designs which still did not satisfy. We are still working on it.

A proposal for a Booklet on Study Opportunities in Sacred Dance came from Doug Adams. He suggested doing this as a Journal Issue, probably Winter 1981. We were delighted with the idea.

Carlynn suggested officers keep a Log of their SDG activities, time and cost. No one particularly liked the idea but Carlynn is going to try it herself.

With time getting late, and people anticipating some hours of driving, we hastily adjourned, feeling we had put in a good day for the SDG.

Respectuflly Submitted
Ruth Becker (Acting Rec. Sec.)
and Carlynn Reed

April 19 -next Bd. Mtg.

** ** * Recommended Reading * ** *

1. New Humorous Dance Dramas and Dialogues for Worship and Education. Order these humorous biblically based dramas and dialogues and enrich them with your dancing. (Each item costs \$1.50. Order them from the Sharing Company, P.O. Box 2224, Austin, Texas 78767. Add 50¢ for postage and handling.)

#261 HUMOR IN JESUS' ANNOTATED GENEALOGY brings gales of laughter in worship or classroom. With the prostitute Rahab in Jesus' family tree, the gospel genealogy ridicules any notion of environment or heredity absolutely determining the next generation. Doug Adams designed this annotated genealogy and the involving way to present this scripture that evokes hearty laughter confessing the sins of human history and asserting that change is possible. Repeatedly bad children can come out of good parents; and good children can come out of bad parents; so, there is hope for our children.

#262 ACTIONS SPEAK LOUDER THAN WORDS is a ten minute humorous dramatization of the

parable of the parent with two children (one who agrees to do the parent's will but does not, and the other who says he will not do the parent's will but does it). In worship or classroom, this easily performed drama will help us laugh at our rationalizations for not doing God's will. \$1.50

#265 INFORMING WORSHIP WITH THE ARTS. This article explains many ways to engage sculpture, dance, and visual arts in worship, preaching and classroom so the arts and artists newly inform us and themselves. Here are ways to spend meaningful time with an art work and involve artists and their works in worship and education. \$1.50

#266 THE EIGHTH DAY. This dramatization humorously describes how creation learned to give thanks to God. It beautifully depicts the gifts of the senses and their related arts. Creation is in a quandry until the Holy Spirit reminds them of who they are and how they can best thank God by being themselves. \$1.50

#267 THE MID LIFE CRISIS by Charles Woods points out the absurdity of Abram leaving a stable life and going into an uncertain second career. This ten minute humorous dialogue between Abram and Sara functions well as a discussion starter in classes or a sermon and scripture lesson in worship. \$1.50

#268 LET THEM GROW TOGETHER is a new 20 minute humorous play by Mike Moynahan that expands Jesus' parable of wheat and weeds to help us cope with contemporary conflicts in church and society (conflicts between C.R. Navels and Justice Now and conflicts between I. M. Righteous and Carmen Sense among others). Fitting a sermon or discussion starter, it can be done with as few as four or as many as ten players. \$1.50

2. Happy New Year from RMSDG Newsletter! Again this Chapter Newsletter is chuck full of news and enrichment. SDG Members desiring a copy do write Margaret Simons, 1005 Emerson, Denver, Co., 80218.

3. DANCE AND PRAYER: MEANINGFUL METHODS WITH HIGH SCHOOL STUDENTS AND ADULTS by

Annyse M. Verbel. \$2.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

Annyse developed these methods to aid her high school students in making liturgical dance meaningful and prayerful, a true celebration. These methods allow less verbal students to develop the needed link to bridge non-communicative adolescents with the community of Christ. This coordination is done through a variety of methods of individual prayer recorded in prayer journals used at sacred dance rehearsals coupled with meditation, group sharing, and dance exercises. Annyse is the recipient of the California Arts Council Artist-in-Residence-Grant at St. Augustine's church in California and is completing her M.Div. and M.A. at Pacific School of Religion with Doug Adams.

4. HUMOR IN LITURGY is the December issue of Modern Liturgy filled with dozens of ways to bring humor to life in worship through all the arts including dance, music, drama. Edited by Doug Adams, this 40 page publication includes the following articles among others: "Bringing Biblical Humor to Life," "Translating Scripture to Hear Humor," "Dramatizing Humor in Jonah," "Song Paradises," "Discovering God's Gift of Humor Through Liturgical Mime," "Humor In Liturgical Music and Dance," "Humor In Liturgical Banners and Visuals," and many more. Order HUMOR IN LITURGY for \$3.00 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

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R E V I E W S

#

From Doug Adams:

ENLARGING OUR VISION OF SACRED DANCE

Seeing is believing; and seeing dances is stretching our dancing. Eighty-five photos in Carlynn Reed's AND WE HAVE DANCED show us many leading sacred dancers and their dances. In these photos, we see Sacred Dance growing from the 1950's through the 1970's to the present; and we see how we can stretch our dances.

We see dancing with masks and skulls, balloons and umbrellas, crosses and butterflies. We see dancing in all parts of Cathedrals and small chapels; and we see dancing exploring the low levels under altars and leaping over altars. And we see Forrest Coggan and Connie Fisher and Doug Adams leading whole congregations to dance in different ways.

There are photos in this book of Margaret Taylor and her dance groups of the 1940's. And we see the dance moving outside with Louise Matlage's "Dancers of Faith" in the early 1960's. We see Toni Intravaia learning the vitality of Native American Indian dances in the late 1960's and Vija Vetra teaching dances from around the world in the early 1970's.

In AND WE HAVE DANCED, we see Carla DeSola and her Omega Dance Company, Bob Yohn, Sylvia Bryant, Gregory Mitchell, Paula Douthett, Hal Taussig, Joan Sparrow, Carlynn Reed, Judith Rock, Linda Kahn Seaton, and many more.

And here are the dances we see come to life: "Cruciform," "The Man They Say," "Abraham and Isaac," "Eli, Eli," "The Demons," "Quartet for One Angel," "Mary-Martha," "Mary Alice's Magnificat," "Joy To The World," "Doxology," "The Eucharist," "The Masquerader," "Psalm *," "Psalm 27," "Psalm 100," "Isaiah 52," "Tree of Life," "My Web," "Dance of David," "Jesu, Joy of Man's Desiring," "Chassidic Dance," "He's Got the Whole World In His Hands," "Suzanne," "Parable of Wise and Foolish Virgins," "Sinfonia Sacra," and more.

Secure your copy of this stimulating volume (with its 85 photos and 210 pages of Carlynn Reed's illuminating text on the development of Sacred Dance) by ordering Carlynn Reed's AND WE HAVE DANCED: A History of the Sacred Dance Guild from 1958-1978 for \$5.95 plus 50¢ postage per copy from The Sharing Company, P.O. Box 2224, Austin, Texas 78767. This book will help us develop dances; and it will help others under-

stand the powerful contribution dance can make to our worship and education.

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SPECIAL!!!!!! (Ed. Note: This is the conclusion of the article began in the Spring Issue of the SDG Journal 1979-80 Vol. XXI, No. 3. It is from "A Salute to Virgil Thomson" Copyright 1978 by Anne Fremantle, ARC Papers)

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"As an example of the efficacy of music to change not only categories but human lives, consider the Black spirituals which developed first from sermons and then took on a powerful momentum of their own. The spirituals were formerly thought to be tokens of a people's resignation in the face of an oppressed existence, compensated for by promises of other-worldly blessedness. Now we feel in these same songs the throb of militant, determined marching toward justice and liberation, as indeed we should. The music has not changed, but it has changed us, thank God, and may help to change the contours of our common life in this world.

"My second suggestion has to do with a matter much discussed today: What is the meaning for us of the holy or the sacred? Traditionally these words marked off a zone or space in terms of difference and distance from ordinary, everyday reality which is therefore not as real as we suppose it to be. The sacred and the profane, according to Mircea Eliade, signify two ways of being in the world; but each way tends to make an entire world of its own perspective. So the holy seems to become whatever the profane is not, and the profane must mean the absence of forcible removal of the holy. It is impossible to live at once in both the sacred and the profane realms.

"Professor Eliade shows how contemporary men and women, aided and abetted by processes of secularization, are led toward a profane understanding of life-in-the-world. First comes the refusal of transcendence, the acceptance of relativity in all things, then doubt as to the mean-

ing of existence. Profane man, says Eliade, 'accepts no model for humanity outside the human condition...Man makes himself...The sacred is the prime obstacle to his freedom...He will not be truly free until he has killed the last God.'

"But this aggressive program cannot be carried through to its conclusion. So in Eliade's words, the majority of the irreligious "still behave religiously, even though they are not aware of the fact" -- as superstitions, taboo, myths out of the ancestral past continue to operate, compounded with new ones that are being invented every day. This would-be profane person 'forms himself by a series of denials and refusals, but he continues to be haunted by the realities that he has refused and denied.' In consequence, he may repress all concern with the sacred, but it remains ready to be reactivated as through telling symbols or rhythms the profane person is opened again toward sacred reality.

"When David danced before the Lord with all his might, was he performing a sacred or a secular act? The answer has to be that he was doing both, and both at once. In that moment David became a living metaphor, a coincidence of opposites if you will, to whom the usual distinction between sacred and profane had ceased to apply altogether. Trying to explain the extraordinary in terms of the ordinary, we may speak of ecstatic vitality transmuted into ritual thank-offering, or of a pious impulse breaking its normal bounds in a wholly secular manner; but which is which and which comes first is far from being evident.

"By giving himself into the keeping of the Holy that had entered him and taken possession of his life, David the King expressed how close together lie the tangled roots of sacredness and secularity in the patterning and fashioning of all truly human living. Not that they come down to the same thing or can be factored out into some least common denominator; not at all. But they are inextricably present, each needing what the other has to give, and together

making up the texture of a moving, fulfilling human wholeness.

"The time of the dualisms is over. Contradiction and confrontation do not define the way things are any longer for us. Samuel Terrien has pointed out that modern painting represents a powerful protest against making any dualism final whether it be that between mind and matter, object and subject, sacred and profane, past and future, or self and world. All the questions we thought closed are now open again, not only in painting but in all the arts of our time. These arts aspire toward a long-forgotten unity, toward liaison and rapport with the whole of things, even with what is most infinite and urgent.

"The keynote of the holy is disclosure rather than distance. Its marks are not remoteness or unapproachableness but presence, Parousia, revelation. A 'shock of recognition' or 'Effective surprise' registers its impact, which becomes an impulse setting us in motion 'toward the source, against the stream,' as Robert Frost expresses it in 'West-Running Brook'. There is otherness in the holy, no doubt of that, and strangeness too, since it makes all one's workaday categories obsolete and urges on me a regrouping of myself. And yet the surest meaning of holiness is precisely wholeness--the shattering of barriers, turning limit into wonder and frontiers into horizons.

"This brings me to my third suggestion: The arts of today, and music in particular, are the best witnesses we have to the power of transcendence. In using this word from my own discipline, theology, I do not have in mind its customary meaning as a synonym for God conceived as something behind existence that makes it go or tells it how to go; I mean instead the taking up of life and raising it to a higher power, the crossing-over or going beyond obstacles which is the original sense of the word transcendence. The sort of experience I am thinking of is that of transcending what

one is transcended by. May I call it quite simply by the name: creative courage? Let me give two brief examples. In her poem about Orpheus, Denise Levertov recalls how Orpheus' body was dismembered by the Furies after his affront to the controlling gods; then, she writes, 'his head still sang and was swept out to sea singing.' Another: somewhere back in my memory there is lodged this lovely, bracing truth: 'A sad song is still a song for all its sadness.' There you have it; music is not a "telephone of the Beyond" establishing communication with some other higher world than this we know; it is rather the celebrating of a power that works in us but does not belong to us, 'the Beyond that is within' and also among us, to amend a cherished Quaker phrase.

"The art of music, by refusing to take things at their face value, resolves to dig beneath the surface and expose the deep underside of human experiencing. So a composer like Stravinsky must invent a whole new scale in order to release the music that exists between the notes on a keyboard. Notice that I say 'experiencing' and not 'feeling'--not because I wish to deny the affective character of musical expression but because these dips and thrusts, openings and closings, heights and depths, of feeling are the stuff of music rather than its structure. Moving well through time involves composer, performer, and listener in a common bond of feeling, yet that bond is strongest when it brings about a 'consent to Being' which brings into play a shared will to make something happen that has never happened before. Not transport to a better world--'Look away, look away'--but a resolve to win one's way through struggle, violence and discord to a transcending wholeness of which even music can give only intimations, is what most I keep discovering--for instance in Bach's Mass in B Minor, or whenever music in a minor key is concluded with a major.

'Nicolas Berdyaev wrote, unforgettably for me, 'There is a sainthood of daring as well as of obedience.' That means for music that it becomes a rite de passage, a reminder that tomorrow will be different from today, a colloquy, perhaps, of temporality with infinity. Neither mathematics nor mysticism can exhaust the unforeseen potentialities of music as the art that stands closest to religious faith. That intimate relationship derives, when all is said and done, from a 'desire which delights for itself alone', and which therefore everlastingly needs to be courageously, creatively fostered, invoked, and entered. Forsaking every lure toward a false and easy composure, while refusing to acquiesce in what is agonizingly absurd, I continue to turn to the art of music to embody and evoke what Paul Tillich, bless him, called 'the power of Being in everything that has being.' That is quite enough, and more than enough, to ask of any of the contemporary arts."

LETTERS TO THE EDITOR

October 14, 1979, Nineveh, NY:

"I am a doctoral student who is doing research on Afro Cuban and Brazilian Sacred Dance. In particular I am interested in the dances of Santeria and Brazilian Macumba. Joan Huff informed me that you might be able to refer me to people who share this research interest. I look forward to hearing from you."

Sincerely,
Ms. Constance Duront
RD 1, Box 52

(SDG Members: Do write if you can help the writer of the above letter!)

*

3005 51st Place, S.W., Everett, WA,
98203

To Whom It May Concern:

"Hello and peace to you! I heard about your Sacred Dance Guild Newsletter from

a Sacred Dance group in Denver. I am very interested in pursuing my interest in liturgical dance and would like to become a member.

"Secondly, I would appreciate any information on sacred dance groups, in Seattle, Boston and New Zealand. I am going to New Zealand March 1st for 3½ months and would love to meet up with some liturgical dancers. When I return, I will either remain in the Seattle area or move to Boston. Either way, I want to dance and would like to come to know of the various groups in these areas.

"Thank you for your time. If there is any membership fee, would you please let me know."

God Bless!
Love in Jesus,
Linda S. Peightel

*

P.O. Box 129, W. Barnstable, Ma. 02668
11/26/79

Toni' Dear -

"The job you have done with this last JOURNAL is just so spectacular, there is no way to say it!

"Thanks from all of us - As I ripped open those heavy duty staples for 70 + pages I said to Torbin: Do you know how many times Toni' had to walk around her dining room table to collate this mass of material? 'Course you are probably well beyond that 'system' by now with an automatic collater--computerized type setting and mechanized address labelling.

"But whatever--it's a masterful job. Really magnificent. And I think you deserve a whole range of medals!!!!

"I think I have read about every word on every page - with gusto! And I'm sure many others will do the same!

"So glad we have bulk mailing permit - and you!. Keep happy. Much love - and happy holidays."

Affectionately, Martha(Yates)
(Ed. Note: 1400 times around table.)

FFFFFFFFFFFF FILMS FFFFFFFFFFFFFF

From Dance Magazine, December 1979:

films: limón's "the traitor" by john mueller

"Each summer from 1955 to 1962, Helen Priest Rogers traveled to the American Dance Festival at Connecticut College to make black and white record films of some of the major dance works presented there. Perched in the front row of the Palmer Auditorium balcony during performances, rehearsals, or special filming sessions, she recorded works by Doris Humphrey, José Limón, Paul Taylor, Anna Sokolow, Lucas Hoving, Merce Cunningham, Helen Tamiris, and others. Because money was limited, the films were all shot without sound.

"...When I first had the opportunity to look carefully at these films during the summer of 1976, I was particularly struck by a film made in 1955 of Limón's The Traitor, a work commissioned by the American Dance Festival and premiered there in 1954. The film captured the work superbly: The lens chosen was wide enough to take in the action, but close enough to capture considerable detail. And above all, the performances by members of the original cast, including Lucas Hoving as the leader and Limón as the traitor, were utterly masterful.

"...The resulting sound film does do justice, I feel, both to Schuller's music and to Limón's choreography.

"...The film of The Traitor (19 min., b/w) can be rented for \$21, purchased for \$270 from my Dance Film Archive, University of Rochester, NY 14627."

BUILDING A FLOOR UNDER SACRED DANCE

by Doug Adams

Good News! By this December 30, 1979

deadline, we have raised the full \$6,000 of outside funds needed to gain the full \$6,000 matching challenge grant to establish initially the Margaret Taylor Endowment for Dance in Worship and Education at Pacific School of Religion, Berkeley, California with a total of \$12,000. Also we have received two \$1,000 annuities toward the endowment for a total fund raising of \$14,000. Our thanks to all of you who have aided this effort! This endowment ensures that many of the 1,400 seminary students in training at the six Protestant and three Roman Catholic seminaries and the Jewish Studies Center in Berkeley will have opportunity to take a dance course and study the significance of dance for worship and education during their training for ministry. (While Pacific School of Religion itself is interdenominational with 24 Protestant denominations represented along with Catholics and students from some other religions, there is open registration between P.S.R. and the other eight seminaries in Berkeley so that the students in any dance class have a fine ecumenical mix.)

The happy problem that we have is greater demand for dance courses than we can meet with the modest endowment from this initial funding effort. While over 400 seminary students have been able to take the courses the endowment has made possible during these first three and a half years, many more students have indicated their desire to take the courses. We estimate now that to meet the student demand for dance courses, we will need income from an enlarged endowment. The estimates are that we need an endowment fund of approximately \$50,000 of principle to generate the needed interest income each year to offer enough dance courses to train all the seminary students wanting training in dance.

And more Good News! The anonymous donors of the matching challenge grant of the past three years are so pleased by this initial three year effort that they have made a new matching challenge grant to cover the years 1980, 1981, 1982, and 1983. Recognizing the need for a total endowment fund of \$50,000 and the present level of \$14,000, the effort of

the next four years is to raise \$36,000. The anonymous donors of the new matching challenge grant will give \$12,000 during the next four years on a "1 for 2 challenge basis;" that is, for every two dollars given by others, the challenge grant will give one dollar. So, if someone else give \$200, we will receive also \$100 of the new challenge grant. To raise \$24,000 of funds to gain the full \$12,000 of the matching challenge grant over the next four years is a challenge; but the anonymous donors have agreed that your establishing of annuities during the next four years (with the dance endowment as the eventual beneficiary) will also count for purposes of gaining dollars from the matching challenge grant.

The charitable gift annuity is an agreement by PSR to pay you (or another beneficiary if one is designated) annually for life a fixed sum, in return for a gift of cash. The rate of return paid is determined by the age and number of annuitants. (For instance, 12% is paid annually to those 90 or over, 9% is paid to those 80, 7.7% is paid to those 75, 6.8% is paid to those 70, 6.2% is paid to those 65, 5.8% is paid to those 60, and so on down the ages to 5% at 45 years of age and 4.5% to those 35 or under.) But also Federal tax law provides that a large portion of your annuity qualifies as a charitable deduction for Federal tax purposes and that much of the annual payment you receive is tax-free. So, after taxes, the return from such annuities are comparable to or better than what many receive from Treasury Bill accounts at savings and loans. For instance, one 82 year old woman gave \$12,500 to establish an annuity (with proceeds to go on her death to establish a scholarship at P.S.R.). But for the rest of her life she receives \$1,200 a year. And for tax purposes, she may include \$4,932.80 in her income tax returns as a charitable gift. (This sum may be taken in one year or spread over six tax years.) In addition, only \$330 of her annual income of \$1,200 from the annuity is taxable. The other \$870 is tax exempt each year. If you wish to explore aiding the Margaret Taylor Endowment for Dance at P.S.R. by the possible establishment of an annuity for yourself or someone else, write to Doug Adams at Pacific School of Religion, 1798

Scenic Avenue, Berkeley, California 94709. This is an opportunity to greatly benefit Sacred Dance and the training of ministers to encourage Sacred Dance. And this annuity arrangement is a way to aid the growth of Sacred Dance while maintaining income you need during your lifetime. If you give a \$1,000 annuity, you continue to receive substantial interest from that for the rest of your life and receive tax benefits on the initial amount and the interest income each year. That establishing of the annuity during the next four years will gain \$500 immediately for the Dance Endowment from the "2 for 1" matching challenge grant; and at the end of your life, the principle of the annuity also goes to the Dance Endowment.

Also regular cash contributions are needed for the new matching challenge endowment effort. Besides individual SDG members giving new gifts to this, we hope that regional S.D.G. groups will budget gifts to the endowment for dance at P.S.R. each of the next four years and that local dance groups will take up collections and do benefits for this Taylor Dance Endowment at P.S.R.; for, the ministers trained at PSR go out all over the country in all churches to encourage sacred dance. Make tax-deductible checks out to "P.S.R., Taylor Dance Endowment" and send them to Doug Adams at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

"BIT" REVIEWS

Joan Sparrow, S. Orleans, Ma., sent this: From The Unitarian Universalist World, Vol. 10, No. 16, December 15, 1979: (Underneath a picture of dance:) Holiday trumpets were portrayed by the Interfaith Liturgical Dance Group in Phoenix First Unitarian Universalist Church's celebration, "Christmas Spirits." The Rev. Raymond G. Manker and Marie H. Walling presented a dialogue sermon on alcohol abuse during the holiday season. Dancers: Connie White, Trish Mayberry and Marilyn Onofrio.

From The Catechist, October 1979, Vol. 13,
No. 2:

Liturgical Dance: You can Learn and
Teach It by Janet Literland

"Let them praise his name in the dance;
Let them sing praises unto him with the
timbrel and harp." (Psalm 149:3)

"Running, skipping, twirling, kneeling--
movement is a natural way to express one's
deepest feelings, a means of responding to
God and His creation. In the Church,
expressive movement, or liturgical dance,
is finding its place in worship along with
music, art, and drama. It is not a per-
formance, or a gimmick to build church
attendance. It is a serious worship ex-
perience for dedicated people.

"Liturgical dance is interpretive dancing,
intended to enrich what is spoken, sung,
or played. It interprets ideas and feel-
ings and creates moods which may bring
us spiritually closer to God and to one
another. The movements are much like
those of a slow-motion film. Reaching,
pulling, walking, and kneeling are a few
examples. Facial expression is also in-
volved as the dancers assume total concen-
tration.

"What kinds of material can be interpreted?
Dance material includes hymns and songs
sung by a choir, ensemble, or soloist; in-
strumental music, readings and poetry
read by a narrator or a speaking choir;
Scripture (especially the Psalms); an
event such as the Crucifixion or the fir-
st Christmas; a Bible story.

"Who shall dance? All who desire to. The
liturgical dance group should have no en-
trance requirements. This is an art that
even the most awkward can learn, and loose
robes will disguise the variety of shapes
and sizes within the membership. An aver-
age group will have approximately ten mem-
bers. If there are many more who wish to
join, more than one group may be formed.
Smaller units (soloist, trio, quartet)
may also dance. The group should include
both male and female members.

"How does a group begin? It begins by under-
standing the purpose of liturgical dance,

which is worship through expressive
movement. Group meditation is important
to encourage inner peace and sensitivi-
ty. A 'Warm up' period of stretches,
bends, and general exercises is essent-
ial. Next, the dancers study the move-
ment of individual body units: 1) The
Head. The head moves forward, back-
ward, from side to side, and in a cir-
cular motion. Facial expression should
reflect feelings--joy, pain, sorrow,
etc. The eyes must focus with the in-
terpretive movement. Wandering eyes
distract worshippers, but skillful eye
focus compels the audience to partici-
pate. Dancers never sing or speak the
material they are interpreting, nor do
they 'mouth' the words. 2) The Hands.
Curved fingers draw attention to self,
denoting such concepts as weakness,
humility, and grace. Straight fingers
suggest strength, power, and outreach.
Hand movements should be kept simple.
3) The Arms. The above explanations
of 'curved' and 'straight' apply also
to arms. Arms suggest endless things--
pulling, pushing, carrying, cradling,
reaching, etc. Arms hanging loosely
express loneliness, discouragement,
relaxation, prayer, etc. Straight, they
tell of determination, anger, power,
etc. (Facial expression clarifies the
emotion.) 4) The Legs and Feet. When
standing still, the feet are either to-
gether or apart. One foot is placed
slightly in front of the other for
balance if rising to the toes. Kneel-
ing movements may be in the form of a
half-kneel (one knee and one foot) or
a full-kneel (both knees, either stand-
ing on the knees or sitting on the
heels.) Dancers should accomplish a
half-kneel in one movement and a full-
kneel in two. Some moods require ab-
solute stillness, which is extremely
expressive and will sometimes be much
more effective than movement.

"How is the choreography or 'routine' de-
veloped? First, the group discusses
the subject matter thoroughly. Then it
divides into small units of two, three,
or four to improvise or 'try out'
patterns of movement. After ten or
fifteen minutes, the small units re-
unite to share ideas. Choreography is
developed from these ideas, then pract-

iced until it flows easily. Finally, it is written down for future use. The following is an example of simple choreography:

"PSALM 23

"Starting position: Face front, feet together, arms at sides, head bowed.

"The Lord is my shepherd; I shall not want. Move hands to prayer position, fingertips together, touching lips; still together, hands stretch up and out; head also moves up; eyes focus up.

"He maketh me to lie down in green pastures: Arms move down slowly, parting at waist level and stretching out to sides.

"He leadeth me beside the still waters. Turn slightly left, kneeling on right knee; hands touch floor at sides, then lift to waist level.

"He restoreth my soul: Still kneeling, the arms continue rising as body bends slightly back.

"He leadeth me in the paths of righteousness. Rise slowly, still facing slightly left; arms move down to sides; stand very tall--left foot is still in front of right as when kneeling.

"For his name's sake. Arms cross over heart.

"Yea, though I walk through the valley of death, Step forward (Moving diagonally left) on the right foot, then the left; both arms sweep right at shoulder level as if shielding from trouble. Focus right.

"I will fear no evil: Pivot right without moving feet; arms to sides.

"For thou art with me; Turn front, feet apart, arms up and out; focus up.

"Thy rod and thy staff they comfort me. Arms cross over chest.

"Thou preparest a table before me in the presence of mine enemies: Turn completely

around in place, moving left, curved arms following at waist level.

"Thou anointest my head with oil; Facing front, step back on left foot and bow low, keeping legs straight; arms extend back.

"My cup runneth over. With weight on left foot, rise out of bow, stretching arms up; head bent slightly back; focus up.

"Surely goodness and mercy Move right foot to balance weight evenly, feet apart; sway right, leading with both arms, on goodness: sway left, leading with both arms on mercy.

"Shall follow me all the days of my life: Turn completely around in place, moving right, curved arms following at waist level.

"And I will dwell in the house of the Lord forever. Face front, feet apart, arms up and out on dwell; hands together in prayer position (arms still extended on Lord); arms at sides and head bowed on forever.

"What shall be worn? Dancers should wear clothing which does not attract attention to themselves. Suggestions: Choir robes, tied at the waist and fastened at the wrists, perhaps a sash or mantle over the shoulders. Girls may wear a head piece such as worn by women in Bible times, secured tightly. Solid-color pants and tops. A leotard with stockings, covered by a calf-length tunic. Stocking feet or bare feet. The interpretation should be noiseless, conveying a sense of freedom and spontaneity.

"As stated earlier, the purpose of liturgical dance is worship through expressive movement. Not only do the dancers worship as they interpret, but also the observers worship as they are drawn into vicarious participation. There are also 'fringe benefits': the special fellowship of belonging to a spiritually creative group, the inevitable release of tension generated by exercise and meditation, the feeling of being needed as the individual dancer becomes an integral part of the total choreography; the chance to develop a sense of responsibility; the

opportunity for Christian growth.

"The untrained, volunteer leader should be a person who is spiritually alive and dedicated. Creative abilities are helpful but not necessary, provided the leader is able to stimulate the group into its own creativity. Local libraries can assist in locating resource books. Among excellent authors on this subject are Margaret Fisk Taylor, Doub Adams, and Sr. Adelaide Ortegell. Books on pantomime may also be helpful. Since formal training in liturgical dance is not widely available, the survival of this art as a form of worship is dependent upon the dedicated volunteer leader who enjoys a challenge.

"Ecclesiastes 3:1 states, 'To everything there is a season, and a time to every purpose under the heaven.' Yes, there is even 'a time to dance!' (Ecclesiastes 3:4) Are you willing to try?"

(Liturgical dancer Janet Litherland and her family have recently moved from Gainesville, Ga, to Kulpsville, Pa.)

THE GUEST COLUMN (Doug Adams, former SDG President, Author of numerous books, pamphlets, and articles, lecturer, workshop leader, director of the Pacific School of Religion's Sacred Dance area, and minister, contributes this article as a follow-up to the "Religion and Dance" degree programs.)

PROFILES OF "DANCE AND RELIGION" MAJORS AT PACIFIC SCHOOL OF RELIGION

The following descriptions profile a few of the many students majoring in "Religion and Dance" degree programs made possible by Pacific School of Religion in Berkeley, California. Those interested in pursuing a M.Div, M.A., or Ph.D. in "Religion and Dance" should write for further information to Doug Adams, Pacific School of Religion (or P.S.R.), 1798 Scenic, Berkeley, Ca. 94709. Ask Doug for the eight page brochure on "Religion and Dance" Degree Programs. The following profiles flesh out (through individual student experiences) the possibilities at Pacific School of

Religion.

ANNYSE VERBEL of Pacific School of Religion, is a current recipient of a California Arts Council Endowment grant to pursue her craft as choreographer, director, teacher and dancer at St. Augustine's Church in Pleasanton, California. She is the first one in history to receive this grant for dance under the auspices of the church. Annyse is currently a candidate for a Master of Divinity degree from PSR and is also Artist-in-Residence at St. Augustine's thanks to the \$6,000 endowment grant. She has 3 dance troupes: one of 7 elementary school children, the 2nd consists of 4 high school girls and is called Hag Mechol; the 3rd is newly formed and has 4 adult members, all students at The Graduate Theological Union. She has taught a high school level course in dance as prayer in the religious education program at St. Augustine's for 3 years now. This year she has successfully scaled down the program for elementary school children and will be doing a 4 week workshop with pre-school children based on the spirituality of dance, which is a segment of the Pre-Sacramental Program for Children entitled "Liturgy Lived", offered by St. Francis De Sales Cathedral in Oakland, Jan. 12th-Feb. 9th. In Sept. she and her high school troupe, Hag Mechol, gave a workshop at the CCD Institute at Laney College for the Diocese of Oakland. For the Thanksgiving Masses both the elementary school and the adult troupes danced. Hag Mechol just completed a guest engagement at The Trinity Lutheran Church in Pleasanton Dec. 9th. They danced at the 9:00 p.m. Christmas Mass at St. Augustine's and the children danced at the children's Mass Christmas eve. Annyse is also writing a special mime to be incorporated into the Liturgy of the Word at Mass. She directed this mime, too. Scheduled for the spring, as part of the CAC Endowment, is an original work to be video-taped entitled 3 Women of the Bible. Annyse is also writing a book for the Sharing Company based on her theological approach and methodology of dance for high school youth.

JAMES LAWER slid into sacred dance through

the theatre. He has been choreographing and dancing since high school, holds an M.A. in Theatre from the University of Denver, plus professional training and experience in both dance and drama. But it was in his drama work, while teaching at Concordia College, Bronxville, New York, that he finally separated movement from the verbal component and evolved a larger concern for dance/movement expression. He began concentrated mime/dance/creative movement work in the daily chapels at Concordia with a 20-minute original production of the Ezekiel story of the Valley of Dry Bones. That was incorporated a month later into a full evening's program with festival orchestra and choir, called "A Celebration in Music and Mime," in which the actor/dancers selectively portrayed biblical history from Creation through Resurrection. This past spring, 1979, he ended his five years' movement work at the College by choreographing on four male dancers Charles Ives' "Psalm 90," which we performed at Alice Tully Hall, Lincoln Center, New York. He decided then to create a full-time ministry in dance and drama and enrolled in the fall of '79 at Pacific Lutheran Theological Seminary, part of a consortium of seminaries, of which Pacific School of Religion is also a part. In fact, it was because he knew he could take courses at PSR that he decided to come to the Bay Area. In his first quarter he took a course from Doug Adams ("Dance in Western Religions") which was exactly the kind of work he had anticipated. His contacts through Doug and other members of the course were part of a long-awaited explosion in his sacred dance work. In the few months he has been here, he has not only choreographed several things but has got his own congregation dancing three times and has begun dancing for the Body and Soul Dancers of Berkeley. This thrust includes his family's devotional life; each Saturday evening they now dance the Johnny Appleseed praise song as part of their prayers. In October he attended the Sacred Dance Guild Conference at Orinda and there became a member of the Guild.

RICHARD LYON is majoring in dance and drama in a Ph.D. degree program with residence at Pacific School of Religion. He is

ordained in the Methodist Church. With regard to his interests in sacred dance, he goes back to his first meeting with Connie Fisher, in Denver. Connie came as guest teacher to a session of his church drama class at Iliff, after which they talked about sacred dance. An invitation to join the Jubilate Dancers followed--this in the spring of 1976. He danced with the group during that springtime; all the following academic year (1976-77); and following a Washington internship in 1977-78, in the Spring of his senior year, 1979. Along the way, during those years, he also danced in workshops led by Connie, Robert Yohn, Judith Rock and Doug Adams, as well as in Rocky Mountain Sacred Dance Guild workshops involving the Jubilates. He studied technique at Ballet Arts in Denver, and with Judith as well. His primary practical goal at this time is to immerse himself in regular dance training, to acquire better technique. To this end he includes classes at Shawl-Anderson Studio, Berkeley, in his program. Secondly, through dance training, and the class that Doug will teach with Barbara Lyon this Winter, he wants to explore the ways in which the dynamic nature of the dance-- the movement itself -- can help us become reconnected with bodily energies, and so uncover sources for healing, for wholistic self-relationship. Thirdly, when he thinks of healing dance in the context of the community-healing intentions of corporate worship, how he might incorporate dance as congregational expression and celebration? This latter area, in which Doug has pioneered so much vital work, continues to be a focus for him particularly as he wants to relate his work in dance to the needs of the local congregation and church. Fourthly, he would like to re-dream the imagery of "theology in the shape of dance" (Judith's phrase) and try his hand at writing some prayers or poetry which help us to see the creative activity of God, and our relationships with the Divine, in terms of the images of dance.

JACQUIE WALKER is doing a thesis on "Dancing and Miming Jesus' Parables" as part of her M.A. and M.Div. degrees at Pacific School of Religion. She has


also organized "The Fools Rush In" mime troupe while at P.S.R. and tours with that troupe to many churches in Northern California to lead worship. She is heading toward ordained ministry in the Baptist Church.

DEBI LEEPER is pursuing an M.A. degree at Pacific School of Religion with concentration on the use of dance in counselling. This fall in Doug Adams' "Ancient Western Religions" course, she concentrated on Haitian dance and emotional release.

BARBARA LYON is completing her M.A.V. degree under the direction of Doug Adams of Pacific School of Religion. She co-teaches a course with Doug on "Dance Towards Wholeness-Healing" and is writing a book with that title on a range of dance therapy methods suitable for prayer and worship. She also teaches movement therapy in convalescent and mental hospitals. Her husband is an Episcopal priest.

There are also one year study programs (such as the Certificate of Theological Study at P.S.R.) for exploring students. DENIS DES ROSIERS' interest in dance goes back some time; but until recently he has only had the opportunity to participate in a few creative movement workshops with Mary Anne Firch and Sister Rachael Fitzgerald. However, when he came to Berkeley this last Fall as a student in a one year program, he was fortunate to enroll in a course taught by Doug Adams on the history of Sacred Dance. Along with this course, he also began a weekly technique class with Judith Rock. Both of these experiences were so worthwhile that he intends to go on with further studies in Sacred Dance. He is pursuing a program of study leading to a graduate degree in "worship and dance." Dance has opened up for him a whole new realm of possibilities for personal and community fulfillment.

(Ed. Note: Because of SDG interest in Clowning, here is a "bit" to enjoy)
New Orleans July 27-Aug 2
Ithaca, Aug 10-16.



NEEDED

FOCUS ON "RELIGION AND
DANCE" COURSES

NEEDED

NEEDED

NEEDED

One future issue of the Sacred Dance Guild Journal will focus on "Religion and Dance" courses offered in colleges, universities, and seminaries across the country. We hope to include in that issue the catalogue course description, course outline, photos of class sessions and bibliography for each "Religion and Dance" course.

We believe such an issue of the Journal will encourage other colleges and seminaries to go and do likewise as well as alert SDG members to present opportunities. Many SDG members are aware of the opportunities to major in Sacred Dance (in a B.A. degree program at St. Olaf's College in Minnesota; or in M.A., M.Div., and Ph.D. degree programs at Pacific School of Religion in Berkeley, California); but these are individual courses in Sacred Dance offered at many other colleges. Also such an issue of the Journal will be valuable to all SDG members; for the course outlines and bibliographies will suggest many independent study and reading programs to inspire our sacred dancing.

Doug Adams is coordinating that Journal issue and asks all teachers and students of "Religion and Dance" courses at colleges, universities, and seminaries to send full information on such courses as soon as possible to Doug Adams at Pacific School of Religion, 1798 Scenic Ave., Berkeley, California 94709.

**SECOND
CLOWN, MIMIC
& PUPPET
MINISTRY
WORKSHOP**



1525 McGavock Street
Nashville, TN 37203

NEWS OF SACRED DANCE ACTIVITY
(Alphabetically by States and
content underlined.)

ARIZONA -

Lu Bellamak, director of Sacred dance, Franciscan Renewal Center in Scottsdale reports: This is the first year the Phoenix Catholic Diocesan Liturgical Commission has had a committee of Sacred Dance. Our goal this year is to educate the clergy through workshops in Non-Judgmental Dance. Allowing the non-dancer to experience the feeling of praying with the total self is the result. I have written a booklet "Non-Judgmental Sacred Dance: simple ways to pray through dance. It is available through the Sharing Company, P.O. Box 2224 Austin, Texas 78767, \$2.50. I am doing a workshop for clergy only Feb. 18, 1980 from 9 a.m. to 4 p.m. at the Franciscan Renewal Center.

I also teach regular classes in Non-Judgmental sacred dance at our Center in 8 week courses, beginning and advanced. These classes are for the non-dancer, those people of the congregation who want a better understanding of what and how it is done. I will be giving a Lecture demonstration Feb. 19, 1980 at the Arizona State University to professors of religion. In October I did a workshop for the religious pre-school teachers of the Phoenix Catholic Diocese.

(Ed.: The following is the content in words of the brochure put out by Lu Bellamak. If the reader would like a copy do write Lu.)

Dance in Prayer for the Glory of God... Love for God should be expressed with body, heart and soul...How can we express ourselves? How do we feel about the Lord? How do we praise Him? Through silence, prayer, meditation, song...Why not through dance?...Rejoice when that day comes and dance for joy. (Luke 6:23)...Praise him with drums and dancing. (Psalms 150:4)...Sacred dance is another dimension in prayer.

Through its movement and expression we praise the Lord with our mind and body... The Franciscan Sacred Dancers are teenage and young adult men and women. The group meets weekly in 3-hour sessions. The sessions begin with quiet meditation, then shared prayer, followed by open discussion. By "centering" and letting go with freedom, love and creativity, the dance prayer evolves...They have shared their works in churches of all faiths, in schools, in liturgical concerts, in workshops on dance and prayer, and in dance liturgies...And David danced whirling around before Yahweh with all his might. (2 Samuel 6: 14)

AUSTRALIA -

From Mary Jones, P.O. Box 373, Milson's Point, N.S.W. 2061: LEAPING, Newsletter of the Christian Dance Fellowship of Australia (From this newsletter the following is excerpted. Ed.) Editorial and Israel Report

Jerusalem is the meeting point for Jew, Christian and Moslem. To be in the old city at the week-end is to see on Friday the Moslems, in traditional Arab dress, hurrying in their hundreds through the Damascus gate, following the call to prayer through the winding, busy streets to the Mosque. They are followed in the evening, the beginning of Shabbat, by the Jews on their way to the Western wall to meet, to pray, to read the Torah and some to dance in simple line and circle dances together. On Sunday, at crack of dawn, the Christian church bells start calling the faithful of so many denominations - Orthodox, Coptic, Armenians, Catholic and Protestant, to worship.

Last month Jerusalem saw another such meeting at the first International Seminar of the Bible in Dance at which I was privileged to present a paper on "The History of Sacred and Biblically-inspired Dance in Australia". The Israelis shared how they had interpreted the Bible in dance in their country which as Scheier, a German

critic and theologian said to us "is the only country in the world where the Bible is an almost concrete, even realistic presence". Three of their modern dance companies performed Biblical works to enthusiastic packed houses, and academics and dancers shared some of their research and experiments in re-creating Biblical agricultural festivals, in trying to discover something of what Biblical dance was originally like and to use this in an authentic modern expression. The London Contemporary Dance Theatre was also there to perform works based on both Old and New Testament and there were papers from all parts of the world on topics ranging from "The Nuances of Eleven dance-derived expressions in the Hebrew Bible" to "Biblical Ballet in Jesuit schools in the 18th Century" to "Martha Graham's Biblical Materials".

The first highlights for me occurred before the conference. I was staying in a Christian community, Emmanuel House, in Tel Aviv and on a fig-picking expedition into the country as a group of Christians, from different parts of the world were sharing over lunch in the coolness of the guesthouse of a Monastery, we got onto the subject of dance and ended up pushing the chairs back and learning a circle dance to "Rejoice in the Lord always". Then there was the first Sunday in Jerusalem. After tramping over battle-scarred fields and through a group of hot dusty enthusiasts working on an archeological dig to the morning service at St. Andrew's, I looked at the signature of the person signing the visitor's book in front of me to see the familiar signature of Shona McTavish (author of "Be Jubilant my Feet"). What a joyful, God-arranged meeting! We had only met previously through letters and I had not known she was coming to the conference.

*

List of Companies performing at the Bible in Dance Seminar: Batsheva Dance Company, Bat Dor Dance Company, Inbal Dance Theatre, London Contemporary Dance Theatre, Special Performances at YMCA (Solos), and Three Folk Groups.

List of Papers Given at the Seminar:

Biblical Criteria in Modern Dance: Modern Dance as a prophetic form: Doug Adams and Judith Rock, U.S.A.

Old Testament Materials for Ballet and Modern Dance: Helmut Scheier - Germany

Dance and Performances in the Hellenistic and Inter-testamental Period - Professor David Flusser - Israel.

Dance in the Bible - the Possibilities and Limitations of the Evidence - Bethja Bayer - Israel.

The Nuances of Eleven Dance-derived Expressions in the Hebrew Bible - Mayer I. Grover, U.S.A.

The Use of the Ancient Labyrinth Theme in Relation to the Bible and Dance - Janet Randell, U.K.

The Sources of the Movement Language of "Inbal" - Sara Levi-Tanai, Israel.

Traditional Scriptural Reading Hand Movements as a Source of Dance of Yemenite Jews - Naomi and Avner Bahat - Israel.

Recollections of a People - Deborah Bertonoff - Israel.

Comments on Reviving Biblical Festivals in Israel - Panel discussion - Israel.

A Vision of Paradise Myth and Symbol in Martha Graham's "Embattled Garden" - Genevieve Oswald, U.S.A.

Jose Limon and his Biblical Works - Martha Hill, U.S.A.

Billy Sunday's Bible - Ruth Page, U.S.A.

Bible-Dance on Sunday Mornings - Ann Barzel, U.S.A.

The Prodigal Son - Selma Jeanne Cohen, U.S.A.

Salome in Modern Dance - Richard Bizot, USA

Legend of Joseph - from Fokine to
Neumeier - Gunhild Schueller - Austria.

Goleizovsky's "Joseph the Beautiful" -
a Modern Ballet before its Time - Giora
Manor, Israel.

David, Ballet - Rachel Cameron, U.K.

The Bible in Drama and Dance at the
Jesuit Colleges of 16th - 18th Centuries-
Rev. William A. Carrol, S.J., U.S.A.

Sacred and Biblical Dance in Flanders -
Rina Barbier, Belgium.

The History of Sacred and Biblically-
inspired Dance in Australia - Mary Jones.

Biblical Themes in Philippine Dance -
a Survey - Re-naldo Gamboa Alejandro.

Dance and Religion in Africa: an evaluation
of Interrelationship in Nigeria -
Felix of Begho.

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Susie Wilson (Queensland) from Christian
Outreach Centre - Ipswich wrote an introduction
to dance for those in her church
who are starting to use dance in worship
both informally and as a group. She lists
4 types of dancing apart from congregational.
1. Spontaneous Dance under the Holy
Spirit...listen for keynote of the service,
the theme, the prophecies, the song leader,
instruments. Can set the theme but more often
flows in.

2. Worship Dance that can enhance
worship. Two or three flowing in together,
sensitive to one another. Following either
an appointed leader or one who's most
anointed. 1 Cor. 14:29,30.

3. Interpretive Dance. During a
prophecy; exhortation, song or as a
response to such. To enhance not to confuse
or complicate. 1 Cor. 14:33.

4. Learned Dance. Round dance, company
of dancers. Skill and practice.
(a) dance of joy, (b) interpretive or
teaching dance.

*

Judy Harris from the Catholic Education

Office in Brisbane, writes "I am
thinking and writing and preparing
workshops on movement-based catechesis
at present - next Thursday I have one for
R.E. teachers and have groups from two
schools preparing mimes to the "Prodigal
Son" and the story of the "Giving Tree"
followed by two demonstration dances
to Gospel Songs."

*

Sr. Mary Hilton from St. Joseph's
Convent in St. George writes, "I was
introduced to dance as part of the
Liturgy and a form of worship in 1972 when
I was at our Teacher's College and living
at North Sydney. Since then I have
participated in quite a few myself and
have also taught children in the different
centres, where I have been teaching to
participate. Just this Easter, we used
Liturgical Dance as a means of highlighting
the Word of God and danced to the Alleluia
Verse. From comments heard so far. I'd say
it was well received, but the people have no,
or very little, knowledge of the why behind
this form of art in worship. I intend having
a liturgical dance for our Confirmation and
First Communion ceremonies later in the
year. Any ideas would be most welcome."

*

From Victoria: Felicity Fallon:
"Christ, the Harlequin" - a recent
presentation of the Burwood Dance Group.
Harlequin has been described as the one
whose shrewd comments on the action set
him apart from the rest of the players.
He is often tragic, turning despair into
hope. Harvey Cox, in his book "Feast of
Fools", describes the celebration which
took place in Europe during the medieval
era on the first of January, in which the
people of the town spent the holiday
lampooning with masks and outrageous
ditties, the most sacred, royal and religious
practices and sacred cows of the day.
The two elements of Festivity and Fantasy
can be seen reappearing today as life
affirmation and playful irreverence. Peter
Burger writes..."The Christian faith is
absurd in any age - harsh-sounding,
contrary to reason, obviously inconsistent
with truth." In our

dance, we are asking you to consider some absurdities: If you were a science professor, would you look in a stable for the king of the Jews? Who but a fool would pick a stable for the birthplace of a Kingdom? Who but a fool would entrust its continuing existence to a handful of people and make them his church? Who but a fool would call ordinary people to be his executive? Who but a fool would befriend cheats or bother with outcasts? Who but a fool would offer hope to those imprisoned in affluence? Who but a fool would attempt to minister to 5000 people with a Big M carton of milk and a hamburger instead of spending \$4000 on them? Finally, who but a fool would intentionally embrace a cross? "The deepest question you can ask yourself is whether you are willing to become a clown in the service of this tale - a fool in Christ, your message to men: that the darkness that surrounds them and towards which they travel, hides the outstretched hands of a loving God." The Dance is in 3 Acts with several scenes in each. In the first two Acts, events from the life of the historical Christ are mirrored by or contrasted with a modern day reaction to the same situation. In the third Act, past blends with present as Man crucifies the Christ clown; but after his death there is a resurrection and his followers join the Clown in a Dance of Life.

*

From South Australia: We have had three workshops in Adelaide this year. The first was on Saturday 28th April. It was really only a "get to know you" session, as we come from a variety of dance backgrounds and were interested to see what other people were doing. It was a very successful workshop organized by Sr. Kate McMahon, Lyn Muller and Vivienne Boucher.

The second was a more publicised session. Posters were printed and distributed widely. Thirty-six people attended on Saturday, 7th July. We began with simple circle dances led by Kate McMahon. The two sessions that followed were: a) Innovative movement in which Ray Stocker showed how to move creatively and drop inhibitions. b) Traditional Sacred Dance incorporating specific principles of music theory.

From Western Australia: Dave Bambach reports: Eighteen attended the first official activity of the WA branch of CDFA, an all-day workshop held on July 28th at Wembley Anglican church. The workshop was led by the National co-ordinator, Mary Jones, who was en route to the Bible in Dance Seminar in Israel. Participants were most enthusiastic about the workshop activities and the possibilities they were able to see for dance and movement in corporate and individual worship. The varied programme culminated in a short service in the church which incorporated many of the day's activities.

*

Religion and Culture Conference - University of Sydney - August 20-4: Two members of the Christian Dance Fellowship presented papers at a special day of the conference set aside to study the Arts as forms of religious expression. Judy Harris, Catholic Education Office, Brisbane, spoke on "When is Dance Sacred?" and Mary Jones talked about the Bible in Dance Seminar in Israel and shared the paper presented there.

(Ed. Note: This is quite a newsletter as you can tell from the above excerpts!)

CALIFORNIA -

From Georgia Knutsen: Grace Lutheran Church of Ridgecrest, California has recently formed the "Grace Rainbow" Dance Choir. It is made up of six junior high school girls and is under the direction of Georgia Knutsen with the assistance of Rhonda Knutsen. Pat Oliver and Jenny Hollar assist the choir wherever needed. The girls in the choir are: Cathy Bachman, Laurie D'Anza, Anne Marie Hollar, Heather Knutsen, Kim Oliver and Laura Tanner. They performed for the first time at the church Christmas program on December 16 and again at the Christmas morning church service to "Rondo in G" played by the Peace and Joy Hand Bell Ringers. The dance was choreographed by Georgia Knutsen.

From Elizabeth Cocca: I danced to Earthen Vessels at St. Paul's (Est Los Angeles) Lower Social Hall at the 10:30 Mass in November. After the offertory procession (in which my husband and I participated in carrying up the gifts) I removed my shoes and danced a prayer in solo. I used the space in front of the altar and wore a white dress over a blue dance costume with skirt--very flowing effect.

At a prayer meeting in Santa Monica, I did a spontaneous dance prayer to the Our Father. At a birthday party I danced to the favorite music of the birthday celebratee and prayed silently over each guest as I danced spontaneously before each.

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From Elaine Friedrich: Valyermo Reflections: (Ed. Note: The following is from the Southern California Chapter SDG Newsletter. It is a good one!) It was a time of working-praying - laughing - living. It was a time of dancing. The weekends spent at St. Andrew's Priory in Valyermo in preparation for the September Christian Arts Festival were indeed intense and rigorous, yet at the same time filled with the peace so characteristic of the desert.

This was my first experience in working with the Valyermo Dancers -- in fact, it was my first experience in a professional company. And I was thrilled to be part of it all. This was the culmination of a dream I'd had since becoming a Christian: to express praise and worship through dance. I felt so blessed to be able to take part in the production - to get to know dancers whom I'd seen and admired - to share fellowship - to dance our prayers together.

Yes, we worked hard. Yes, we ached and experienced tired, sore muscles. But it was more than worth all our time and effort.

Our reward came in the form of enthusiastic feedback from friends, family and the general audience. If our work touches only one person, then it is worthwhile. And

several came to us with glowing faces and smiles and eyes full of joy.

I felt deeply rewarded and fulfilled. Dance at Valyermo? I can hardly wait 'til next year!

*

From Elyse Robert comes this poem written by her good friend, Ruth St. Denis, pioneer in both modern and sacred dance:

PRAYER FOR ARTISTS

O Divine Father - Mother
Maker of Heaven and Earth,
Supreme artist of Creation,
I, Thy humble instrument,
Kneel here at Thy feet,
I listen to Thy inward word,
And I wait to behold Thy inward vision -

Cleanse Thou me
From all sin and self-righteousness,
From all illusions of pride, vanity,
and fear;
Make me sensitive to Thy sounds,
To Thy vision, and to Thy rhythms -

Let me express beauty,
The wonders of Thy universe,
And the immortal glories of my own soul,
Which Thou hast given me -

Allow me to enter into that Temple
Not made with hands -
Wherein I may express the beauty of Love,
And the Majesty of Truth -

In humble and surrendered gratitude
For Life, for Love, and for Wisdom,
I offer again and yet again
To Thee, my heart, my body and my mind.

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From Fresno: Congratulations to Margaret Taylor Doane whose marriage to Dr. C. P. Doane was January 2. Our choicest wishes go to her and her husband. New address: 4242 N. Wilson Avenue, Fresno, Ca. 93704.

Margaret reports that she spent three days at Pacific School of Religion November 25-28 and part of that time was spent with three classes there. She reports marvelous enthusiasm!

COLORADO -

From Susan Dillon, Denver: On November 16 Ron Streeb, a member of the Oasis Ensemble of Boulder, died. And in Ron's death we have felt the Resurrection through the pain of sorrow.

Movement and prayer have been a part of Ron and Barbara's lives. To share that part of their faith, Barbara Streeb asked Oasis to dance Psalm 23 for Ron's funeral on November 19 at Atonement Lutheran Church in Boulder.

Ron, it was a joy to dance at a service for you. Your life was turned to God and your death can only be the fulfillment of Christ's promise. You are one with the Father through Christ.

And yet...we miss you so.

A Ron Streeb memorial fund has been set up at Boulder Community Hospital for emergency trauma equipment. Ron was a Boulder fireman, paramedic, and advisor to the State Health Department on rescue technique. This equipment will help save lives, a cause close to Ron's heart. The address is: Ron Streeb Memorial, Boulder Community Hospital, Boulder, Co. 80302.

(Ed. Note: The Streebs have been involved with the RMSDG since its beginning.)

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From Connie Fisher, Denver: Dancing the Old Testament through the Western States

On Friday, September 21, I boarded Frontier Airlines to fly to Albuquerque, New Mexico and was met by Shaon Pruitt of that city. Sharon and her husband, Jim and their three children are a dancing family. (They all attended the workshop the next day.) Sharon is the "backbone" of the dancing activities of Albuquerque and there is a great deal of interest there. I saw performances of

six groups of the area. The Albuquerque group will no doubt be a chapter soon.

Taking a few days to visit old friends in San Diego (I also talked for about an hour with Faye Beck during a stopover in Phoenix.), I went on to Santa Monica, staying there with Elaine Friedrich, the Regional Representative of southern California. She is a lovely and gracious lady and it was most enjoyable to stay with her in her apartment by the sea. The chapter there is extremely well-organized, with a high degree of cooperation and activity. The workshop was held in St. Augustine-By-The Sea, a beautiful Episcopal church. A large group of about 60 people filled the church in the mini-Succoth Festival, which climaxed the workshop. Another privilege, while in Santa Monica, was the opportunity to attend a class with Elyse Robert, who had worked with Ruth St. Denis for many years. A beautiful lady, her dance and manner reminded me of Miss Ruth. On Sunday, Elaine, Elyse and I drove up to Saint Andrews Priory at Valyermo for their annual fair and performance by the Valyermo Dancers. (The community of monks living there on the high desert came originally from China, where they were driven out by the Red Chinese.) John West, director of the Valyermo Dancers, is a talented, dedicated young man who leads his company through high quality performances, while, as John says, "emptying themselves of ego in order to praise God more fully". Their virtuoso interpretations of "Abraham and Isaac" and "Dark Virgin" were both moving and inspiring.

After spending a day at the beach, seeing some of my family and former students, and visiting the Getty Museum (Don't miss it if you go to Los Angeles.), I made my way to San Francisco, there to be met by Doug and Margo Adams. The five days spent at Pacific School of Religion were full of activity and excitement. The workshop was well attended and a tremendous amount of enthusiasm was evident in that area. I hope they will soon become a chapter of the Sacred Dance Guild. I took part

in Doug's classes on Worship and Sacred Dance. I also had a good opportunity to talk with Richard Lyons, Judith Rock, and Clifford Trolin, author of Movement in Prayer in a Hasidic Mode. Another joy was to stay for several days with Carol Ubalde, a former student from San Diego and to attend their inner-city church (Tony is the pastor).

Portland was the next stop. Ann Schneider is the Regional Representative for that area and she and Susan Cole are powerhouses for dance in worship. Again, there was an opportunity to see work being done by the groups there and it was outstanding. The group there is a new chapter of the Guild and are doing a great deal to spread the word about Sacred Dance in that area. They plan to charter a bus to come to the 1980 Denver Festival.

On October 17 I boarded a twin engine prop commuter plane from Spokane to Pendleton. Bonnie Eddy has been directing dance in the churches for some time now and there is a lot of interest in that area. (Bonnie is also a sister of Doryann Duncan, Vice-President of the Sacred Dance Guild.) I found the enthusiasm for the Guild high and interest in forming a chapter. They plan to hop on the Portland bus to come to the Festival. The next morning, the pastor of the church transported me to Pasco in a single-engine prop, where I caught the commuter plane again for Spokane. I had never flown in one of those . . . it was a thrill.

Sacred Dance in Spokane, my home town, is new, but a lot of interest was shown in the workshop and the discussions concerning the Guild. The Religion Editor of the paper interviewed me and a good article on dance and the Guild resulted.

If I were to try to capture the essence of my impressions of this trip, I would say that there is an abundance of high quality sacred dance in the west. There is a great interest in the Sacred Dance Guild and in becoming Chapters of the Guild. If I ever doubted the wisdom of the formation of Chapters, this trip has taught me the value of organizing on the local level. It is difficult to engender enthusiasm from 3000 miles away and impossible for most to attend meetings or festivals at

that distance. The Guild would do well to encourage the Chapters in every possible way. I was also happy to find interest in renewing our Old Testament heritage through the dance and the celebration of festivals of that time. The excitement was high and the dancers able to pick up the dance mode so that their own creations of various dances were true to the style and the mode of those times. I am most grateful to all those who made it possible for me to take this pilgrimage through the western states. There are a lot of beautiful people out there. My own life and work have been greatly enriched.

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From Carla Gilbert, Denver: Sunday, Nov 11, First Plymouth Sacred Dance Choir, joined by other UCC Sacred Dancers in the Denver area danced for the Opening Worship session of the Annual International Meeting of the UCC World Board of Mission, held in Denver. "Thou Art God", a composition inspired by the St. Anne Hymn "O God Our Help In Ages Past," written by William Croft and John Ness Beck was offered with dance, song and brass instruments.

Members of the sacred dance choir were also part of the October stewardship presentation, the "Grinch Who Stole the Church," an original poem. The dancers portrayed church members and grinchies.

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From The Celebrants and The Adoratio Dancers, Connie Fisher: The sanctuary of Christ Church United Methodist was the setting on Sunday, December 9 at 4 p.m. for a celebration of carol singing and dancing. Lakewood United Methodist choir, directed by Gordon DeBroder and the Christ Church dance choirs, the Celebrants and the Adoratio Dancers, collaborated to present Lloyd Pfausch's A Day for Dancing. Connie Fisher, Ann Blessin (guest director from Montclair United Methodist Church), and Marilyn Herrmann directed the dancers. The Rev. Warren McC-nnell, pastor of Christ Church narrated the scriptural passages.

The concert began with a medley of Christmas Carols by the Whitechapel Bell Choir of Lakewood Church, directed by Millicent Pletcher. The Lakewood choir sang "Hail, Highly Favored One" by Cecil Effinger for the Offertory, followed by the Pfautsch work.

Pfautsch wrote Day for Dancing, based upon nine medieval carols, to be sung and danced, according to the custom of the day. The use of flute, oboe, bassoon, and drums accentuate the medieval flavor of the piece. The dancers' interpretation was in the style of a medieval village celebration of Christmas. Telling the story of the Nativity, they assumed the roles of mimes, jesters, kings, nobility, and peasants, with colorful costumes and props adding to the festive quality of the presentation.

The concert was repeated at the Lakewood United Methodist Church on Sunday, December 16 at 7 p.m.

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"Dancing Through Advent" Participation Enthusiastic: Forty people of the Denver area took advantage of the excellent dance instruction and theological learning experience of the Fall Workshop, October 27, "Dancing Through Advent". Celebrant Chuck Schuster, pastor of Montclair United Methodist Church, and five workshop leaders (Dee Booton, Maryann Dicke, John Simmons, Barbara Streeb, and Elsa Sullivan) led participants into a new understanding of the Advent-Christmas event. Margaret Simmons led the music and Carla Gilbert the fellowship time. An Advent Service in dance climaxed the workshop.

Evaluation sheets were enthusiastic concerning the leadership of our Celebrant and Workshop Leaders. The new concentrated 4½ hour workshop was also overwhelmingly affirmed.....Connie Fisher, Workshop Chair-Person.

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The Winter Workshop "Music to Enhance the Dancer" with Mary Ward, Duain Wolfe was held on Saturday, January 19th at the Christ Church United Methodist, Denver, from 9 to 1 p.m.

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From Sue Cameron, Qtrs. 4606 E, USAFA, Co.: We are the Sun Dancers from the US Air Force Academy. This year we have 4 girl and 4 guy cadet dancers, along with myself as director and part-time dancers. We also have 5 cadet musicians working with us.

Working in conjunction with the folk choir we did the 'Psalm of Thanksgiving'. This is a beautiful peice to dance to, with a mixture of singing and scripture reading.

For Christmas we worked with the Protestant and Folk choirs. Dancing a processional with candles to 'O Come O Come Emmanuel' we lit the Advent candle and placed our candles on the altar. Then we did sign language to the first verse of 'Silent Night'. We concluded by going into a dance to 'Angels We Have Heard on High'.

In January we are to have a workshop with Barbara Streeb and her group. This will help to prepare us for a 3-day tour to San Diego in March.

This may be a good place to mention that we are on the look out for a new director starting in August 1980. I find few things as fulfilling as dancing unto the Lord, and serving the cadets. I hope our new director will also share this joy and commitment. Please feel free to contact me regarding this opening or our future dancing schedule.

*

Serendipity Dancers, Carol Matchett: Montview Church - dance on the 4th Sunday of every month at the 9 a.m. service. On Sept. 30th Dori Duncan joined the grup and performed "Sing to the Lord" and "Prayer for Peace." At the Oct 28th service they performed "Tomorrow Will Be My Dancing Day" from Day for Dancing and "The Lord's Prayer." On Oct 18th they gave a performance for one of the church circles. The program included: Psalms 1 and 117, hymns "They'll Know We're Christians By Our Love", "When Jesus Wept", and "Let Us Break Bread Together", also Prayer for Peace. They taught the

congregation The Lord's Prayer and the Doxology. Other performances included a hymn festival on Nov. 11th, Chorister's Guild organ concert on Nov. 18th, church services Nov. 25th, Dec. 23rd and 24th. The group varies from 2 to 6 dancers.

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From Betty Walker, Director, The Jubilate Dancers, Lakewood: The Jubilate Dancers have had a busy fall schedule. In October we traveled to Burlington, Colorado to participate in a Succoth Festival at Burlington United Methodist Church. Saturday afternoon a workshop was held at the church and the congregation learned the dances for the Sunday morning worship service. Everyone learned "Mayeem"; then the children worked on some Succoth songs and dances to "Cut Down the Golden Wheat" and "Hineh Ma Too"; the youth learned a vineyard dance "Itee Milvanon" and the adults danced "Tzadik Katamar". The Jubilates joined in the dances mentioned above and also danced "Miriam's Dance", to the music "Mechol Ovadia", "Dodi Li" in response to the dance done by the youth and "Harmonica" a dance celebrating Simchat Torah ("Joy of the Torah"). On the ninth and final day of Sukkot, the reading of the Pentateuch is completed and celebrates the end of the year's reading and the beginning of the new. Sharing in this Succoth Festival in a farming community was an exciting time for all. The Succoth booth was beautifully decorated with corn still on the stalks, with freshly harvested vegetables, and fruits. The whole congregation joined in singing "Shalom" as a round, for the benediction. Everyone joined hands and walked through the Succoth booth then circled the sanctuary until all the congregation was included. We then moved to the fellowship hall.

November 4th we danced Celebration Mass by Herbert G. Draesel Jr. at Hope United Methodist Church in Englewood. The Hope U.M. Choir sang for this service. The song "Sing to the Lord" by Ken Medema was incorporated into this service as the Old Testament Scripture. It is a jazz piece, choreographed by Betty

Walker, that fits in nicely with the Celebration Mass. Barbara Lehr, choir director, played a flute accompaniment to "Sing to the Lord" that was beautiful while the choir sang and the Jubilates danced. This delightful, energetic piece drew applause from the congregation at Green Mountain United Methodist Church for two Succoth Festivals at morning worship. The children, youth and adults joined in this celebration.

December 9th and 16th, the Jubilates celebrated Christmas services at Thornton United Methodist Church and Presbyterian Church of the Covenant in Englewood. In these services, along with some Christmas carols, the Jubilates did a Sermon in Dance which incorporated 3 dances from Day for Dancing by Lloyd Pfautsch, 1969; a poem; a miracle play; and a Christmas carol. The sermon began with "The Dance of Promise," followed by the poem, written by Barbara Ellynn (the Jubilates did a dramatization to this reading); Dance of Announcement a 15th Century York Nativity Play by Anne Malcomson, and "The Dance of the Gifts". The congregational response to the sermon was the carol "What Child Is This." The choir sang the verses and everyone sang and moved to the chorus. The benediction was "Joy to the World". The Jubilates danced two verses and recessed on the 3rd verse followed by the choir and the congregation using the tripudium step.

In the new year the Jubilate Dancers will travel to Loveland, Colorado for a Sunday worship service at the Baptist Church. In the Denver area we will share in a Lenten Service at a community church in Littleton and two services at Unitarian Churches in Denver and in Golden.

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From Daybreak Dancers: For House of the Lord, TV, Channel 7 on December 23, Daybreak Dancers choreographed and presented advent pieces to depict some of the many varied ways Christmas has been told about and celebrated in many lands over the centuries since Christ's birth, beginning with the Hebrew fore-

telling of the event with "Joy Shall Come Even to the Wilderness". "Twas in the Moon of Wintertime" tells the birth narrative using Huron Indian images and "Little Baby Boy" does it in calypso rhythm. The celebration of the good news in "Good Christian Men Rejoice" is also to a calypso beat. This same program of dances was included with a cantata called "Love Came Down", sung by the Joyful Noise Singers at Warren United Methodist on December 14.

Daybreak Dancers also appeared at Warren United Methodist Church on December 9 with their hilarious "The Three Kings" and on October 28 to share the scripture.

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From Heavenly Hoofers, Washington Park: The Hoofers are unique as they are a young group. Participants must be 7th grade or over. Every member takes part in choosing music and in the choreography of each dance.

FLORIDA -

From St. Maurice Catholic Church, Fort Lauderdale: In October the St. Maurice Liturgical Dancers started th new activity year with an invitation to surrounding communities of sacred dance to join us along with Fatah Miller in a day of free dance expression. The morning and afternoon was enjoyed by all who attended. Laurie Horn, dance writer for the Miami Herald was on hand to describe the day's activity to the paper's many readers. We plan a second such experiential day with Fatah this coming January.

Recently, our group attended the Margaret Morris Movement Workshop sponsored by University of Miami Dance Dept. and held at Legion Park, Miami, which emphasized a more structured dance method than Fatah's, but nonetheless one which projects proper breathing and gracefulness along with use of opposition and rotation of the spine.

Thanksgiving Mass presented an opportunity for four new members of our dance group to debut at our own "family of the stable" in bringing the Eucharistic Gifts to the altar for consecration. Two weeks prior, we were once again (as last year) invited

to St. Martin's Episcopal Church in Pompano Beach where we recreated the legend of St. Martin.

December 14 and 15 was the date of our annual Christmas Pageant where we danced Pergolesi's "Glory to God in the Highest," "Tree of Life," and "Bring a Torch Jeanette, Isabella." In addition, several of our members danced at a special Mass on December 8th in honor of the Feast of the Immaculate Conception. The theme: The Magnificat. In this presentation, one main dancer (Karen Bayler) portrays the Virgin Mary and another three (3) surround her and compliment her actions. Virginia Shuker danced "Ave Maria" as a communion meditation.

ILLINOIS -

From Toni' Intravaia, Carbondale: November 8 was the date for the sacred dance "Four Acts" using music of Satie, Vivaldi, Bach and Stravinsky and subtitled Faith, Hope, Reconciliation and Love. The program opened and closed with the 150th Psalm.

Toni' also directed Doris Humphrey's "Shakers" for the Southern Illinois Repertory Dance Theatre of Southern Illinois University which was part of a Christmas service open to the Carbondale community and sponsored by the Morning Etude Club.

INDIANA -

The Ann Harmeson Liturgical Dancers were featured in the Thanksgiving Services of the St. Paul's United Methodist Church in Elkhart, Indiana. Rev. James Lantz, former pastor of the Anderson, Ind. First United Methodist Church is now senior pastor of the Elkhart congregation.

The dancery did "Come Ye Thankful People Come" as introit; using "All God's Gifts" from Godspell as a tribute to the season. They taught the elementary children motions to the "Doxology" asking the congregation to join them. As a benediction they offered "Let There Be Peace on Earth". Participating in the troupe were Tony Harrington, Patty Foster, Michele

Zuck, Lori Kilburn, Debbie Kilburn, Connie Murdock, Leah Brandon, and Ann Harmeson Hardacre.

MARYLAND -

From Father Ed Coppinger: These thoughts came to me around Christmas, and I wanted to share them with you.....

CREATOR OF THE DANCE
by Father Edmund Coppinger

Creator of the Dance. . .

You made the stag and the doe to leap
in unbounded joy through the deep green forest.

You made the eagle soar above the deep
canyons and over craggy cliffs
in a state of floating contemplation.

You made the salmon leap; strong, graceful,
courageous -- battling
the swift currents -- conquering falls
and jagged rocks.

You made the cougar run with terrifying,
intrepid swiftness --
steel-strong muscles a-blur in the
quest of prey.

You made the horse, the companion of the
wind,
galloping for sheer joy,
And the collie and the setter, in mock
contention feinting, challenging,
retreating; and beneath it all the best
of friends.

So, Lord, you show us the motion of nature,
and you give us the gift of motion
that we might mirror
the strong -- sure -- swift --
stately -- spontaneous movements,
and add to them a million meanings
of our own.

On the practice-floor when my bones ache,
and my lead-filled muscles cry out
for rest

I wonder if I will ever move!

And then comes the chance to write the
inner feelings of my heart
in the speechless -- eloquent language
of dance;

To risk letting my emotions (hidden) fill
my body
to become my motions (visible).

Walk, prance, run, kick, circle, turn,
contract, release,
extend and flex,
Let gravity have my hands, feet, torso,
head --

the next moment, fighting against
that force with all my might.

Forming living sculptures in the air --
momentary images --

(perhaps for the best, for lasting
longer they could melt our very hearts)

Ever flowing, blending, growing into
new forms and shapes;
now complementary, now opposed.

How wonderful these sinews, hinges,
tendons, muscles, this body you
have given, able to speak from the
very depths of me.

Dance! casting open wide the portals
of escape
from heaviness of soul, from mind-
less conformity.

Dance! freeing force, breaking through
my walls of fear and doubt
to life-giving lands of self-discovery.

My spirit longs to be free, Lord, and
if I could
I would dance on the very winds and
clouds, moons and stars --
to say what is within me.

Pocomoke City, Md.
December, 1979

MASSACHUSETTS -

Report of: Carol B. Davis, Unitarian
Church of Barnstable: On May 6, 1979
The Motion Choir of First Parish Church
in Dorchester appeared at a worship
service. They presented an interpretation
of "The Lord's Prayer" by Malotte, and
another of "No Man Is An Island" by Fred
Waring. It was the first time that
most of the congregation had seen a
dance choir, and the response was very
enthusiastic. The guest appearance was
arranged by Carol Davis, who is currently
a member of the Barnstable church and
former Director of the Dorchester choir.

On May 20, 1979, Carol danced a solo -
"I Believe" - at the Youth Sunday Wor-
ship service. It was gratifying to

note that even the youngest members of the church school watched in rapt silence through the entire dance.

At the request of the church school director, Carol arranged an interpretation of the hymn "Come, Ye Thankful People, Come" for presentation at the Thanksgiving worship service on November 18. The two girls and two boys participating carried baskets of fruit and presented them at the altar as a prelude to the dance.

Carol took part in the worship service again on Christmas Sunday when she interpreted "I Wonder as I Wander" - For this solo dance, she wore a white robe and green nylon stole....accompaniment was soprano soloist and organ.

MICHIGAN -

Report from Kathy Muir:

Elizabeth Anderson reports from Lansing about her work at Edgewood United Church. They have a weekly group meeting for warm-ups, improvising and sharing. They have performed three times this year and led an orientation on sacred dance for organists as part of a conference at Michigan State University.

*

From Detroit: The Unique Dance Theater gave a premier performance of Winston Poe's sacred dance piece "Deliverance", choreography by Phyllis Stowe and Valerie Newell, Saturday November 3.

NEW YORK -

From the Viewpoints on Values and the Arts, Arts and Values Project, Christ Church United Methodist, New York: "Be Jubilant My Feet", January 7 and 8 This celebration of dance as religious expression and as translator of values grounded in diverse faiths and spiritual experiences will have four parts. They are: Nature Imitations, Dances of Symbolic Gestures, Ecstatic Dances, Christian Themes in Dance.

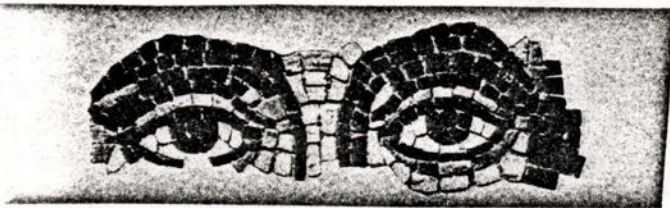
"...if one pursues the dance upstream

toward its source, he will come to religion and if, in parallel fashion, one pursues religion to its earliest manifestation of celebration, he will find dance." So writes Walter Terry of Ted Shawn. The two are, each in his own way, sires of dance in America. A former dancer who believes in a kinesthetic as well as visual response to dance, Mr. Terry's career as critic and scholar began as one of three dance critics for newspapers in the entire U.S. From 1935 to the present--he is dance critic for Saturday Review--he has adhered to his creed that "dance criticism should be accurate, brilliant, clear reporting and only ten per cent opinion." The number of books, articles, lectures, and consultancies in his past is rivalled only by the honors he has earned most recently Knight of the Order of the Dannebrog by command of Queen Margrethe II of Denmark. This presentation is modelled on live and televised performance-demonstrations about dance and religion which he has directed since the 1950's. "What I've always been concerned with is inviting, luring, attracting people to the art I love best."...

(Charles Darwin "On the Origin of Species") "It is scarcely possible to avoid comparing the eye to a telescope...But may not this inference be presumptuous? Have we any right to assume that the Creator works by intellectual powers like those of man? If we must compare the eye to an optical instrument, we ought in imagination to take a thick layer of transparent tissue, with a nerve sensitive to light beneath, and then suppose every part of this layer to be continually changing...Further we must suppose that there is a power always intently watching...Let this process go on for millions of years...and may we not believe that a living optical instrument might thus be formed as superior to one of glass as the works of the Creator are to those of man?"

(Frank Lloyd Dent, Project Director): The eye design is part of the mosaic of Christ the Teacher in the apse of

Christ Church. As Matthew records "The eye is the lamp of the body, So if your eye is sound, your whole body will be full of light." The purpose of the Arts and Values Project is to create for audiences/congregations a more distinct image of the diverse links between the human spirit and the arts. We hope watching this program will bring fresh religious and aesthetic insights. We therefore choose the eyes as symbol for this new project, affirming the faith of these celebrations of the human eye as a source of light for the soul.



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Carla DeSola and Robert Yohn led a workshop in DEVELOPING THEMES FOR ADVENT for Sacred Dance Guild members and friends in New York this September. The workshop was hosted by Rejoice Sacred Choir of Rockville Centre and the fellowship and sharing that took place was warm and strong and supportive one of another. Participants traveled to Long Island from Connecticut, New Jersey and the Hudson River Valley to learn from Carla and Bob. As a direct follow up to the workshop a series of classes in technique and choreography has developed under the sponsorship of the Rockville Centre group taught by Susan Gunn, Regional Publicity Director for New York. The Series will continue on into the spring.

In New York we are currently struggling with what kind of an organization to create in order to develop some continuity for leadership and workshops around the state with a strong and direct link to the national guild.

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Rejoice Sacred Dance Choir of Rockville Centre is into its twelfth year presenting an advent service to a number of

churches on Long Island.

*

Wesleyan Dancers of Amityville, under the leadership of Ellen Symlie and Millie Slier, have for many years enjoyed a close and fruitful association with Rev. James Speights who has offered theological support and inspiration to the group in developing many of their services. This Advent the group presented "Journey to the Manger", a candle-light service in several churches on Long Island.

*

Don Marsh from Port Jarvis, NY recently wrote and directed "PEACE FOR THE PLANETS", "the first intergalactic Christian Children's Musical replete with 8 foot asparagi, strutting two headed ostriches, etc. This was presented at our annual Holiday Fair which raised \$3500 for World Hunger."

*

From Susan Gunn: "Laini" Adrienne Salmini of Yonkers, NY has studied, taught and performed traditional Hawaiian dances for over thirty years. "For the past two years I have increasingly felt a need to add spiritual numbers to our repertoire - especially in the nursing homes. I started out by choreographing numbers to the gospel and Christian songs of "The Hawanians" and then, since we had many Jewish homes to go to, I delved into the Psalms and came up with several appropriate numbers from the "Jews For Jesus" albums.

The hula is actually "mime" and a very logical dance to interpret the scriptures. We stick strictly to the traditional hand and hip movements and explain our dance movements to the audience. So far we have danced at churches, at Mass and at "Women Aglow" with our religious hulas.

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Omega Liturgical Dancers under the

direction of Carla DeSola reports: We are developing steadily in our role as a lay group of artists performing and teaching religious themes through dance. Our six week summer residency in Loyola University, Chicago, culminated in a highly successful series of performances and an appearance on NBC TV. Four members of the company then participated in an intensive workshop and performing program at the Pacific School of Religion in Berkeley, Ca. We opened our Fall Program with an extraordinary experience before 18,000 people attending the 1978 Catholic Charismatic Conference in Yankee Stadium. Dancing on the ballfield under the blazing lights, surrounded and blessed by circles of prayer from the grandstands, stepping out into the night air washed by the rain only moments before, we greeted the Lord of the night. Our offering dance, Psalm 45, sparkled with joy and was enthusiastically received. During September, in a liturgy at the General Convention of the Episcopal Church in Denver, Co., Greg Reynolds, Associate Choreographer of the Company, and I danced the duet from the Passion According to Mary and the Annunciation/Magnificat duet. At 11 p.m., coping with jet lag, our feat of endurance turned to ecstasy as the beautiful liturgy lifted our spirits for the dances.

At the Catholic Charismatic Conference in St. Louis, in response to Fr. Francis McNutt's description of a young postulant's ecstatic, mystical prayer, Greg and I created a special Trinity Dance. In a vision the postulant sees the Trinity dancing a slow, graceful circle dance; suddenly she is caught up in the dance with Jesus leading and lifting her up then lowering her into the Father's arms. Participants in our workshop took part giving each one the experience of being taken into the circle and "lifted" up. It was wonderful to see the huge room filled with circles of people weaving in and out of their stately patterns. In Washington D.C. at Catholic University School of Liturgical Studies, under Fr. Gerald Austin's guidance, we created with the students some beautiful dances for the liturgy which included a swirling and joyous offertory procession complete with incense, gifts and lively

troubador music. At Immaculate Conception Seminary, Darlington, NJ, the entire company performed as part of an innovative Sunday afternoon community concert series. Fr. Gusmer made it very special for us with his warmth, flowers and a post-program reception. While in the Nazareth Retreat Center, Nazareth, Ky., cows could be seen grazing outside during a closing liturgy following my workshop. They seemed to me to be part of the worship; the cows, hills, fields, bread, wine and human bodies alive and dancing -- all were interconnected. In Loretto, Pa., during a workshop for the retarded together with other children, teenagers and adults, we shared in Sr. Michele Brophy's vision that all could enjoy together a day of dance and prayer. It seemed to me to be a path more communities could follow and one which we wish to pursue.

Two new dances were performed at the Advent Series in the Cathedral Church of St. John the Divine. The Mainden's Dream, by Greg Reynolds, is based on the song of Songs. The maiden dances with her eyes closed calling and watchful for her lover as others express her subconscious levels of being. I have choreographed Fair Forward, Voyagers ("not fare well, but fare forward, voyagers," from T.S. Eliot, The Dry Salvage). It begins with a version of Ps. 23 and then turns to David Grisman's spirited country blue grass music....It was with joy that we recently found in the October-November issue of Liturgy that a dance done by Aruthur Eaton and me on the beach at Nantucket during sunset and captured by Beverly Hall in photographs constituted the centerfold, as prepared by Tomasco Kane. We look toward a time when we can be endowed with sufficient funds to maintain a company consistently together for sufficiently long periods of time to take our repertory throughout the country on a regular concert tour.

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From Joan Huff, Oswego: In the fall of 1978 a group of five began to meet regularly. In Oct. we did dances for harvest, inspired by Connie Fisher's article on Succoth in Modern Liturgy. We danced adaptations of "Shibolith Basi deh" and "Mayim" and the Doxology at both the Presbyterian and

Methodist Churches on Sunday plus at the union service Thanksgiving Eve.

In Dec. we interpreted a variety of Christmas songs, using material from my chapter in Dancing Christmas Carols. We used the jazz idiom for "Joy to the World", "Good Christian Men Rejoice", "Feliz Navidad", "Glory Be to God in the Highest", an original song by a local collaborator and the Polynesian "Sweet Pacific Prince". These were danced at an Episcopal service, a Methodist church decorating party and a local nursing home.

In July we provided the main part of a service based on "The Lord's Prayer." We danced to a solo rendition of Malotte's composition, the antiphonal spoken version found in Margaret Taylor's "A Time to Dance" and I led the congregation in simple movements as we all recited the prayer. This was done before a small summer gathering at the Presbyterian Church and was repeated again January 20 celebrating Prayer for Christian Unity.

This fall we took the name Chi Rho Dancers and added a sixth member. In December we performed twice presenting "Good Christian Men Rejoice", "O Come, O Come, Emmanuel" and "Bring a Torch, Jeanette Isabella."

Last March, when Robert Yohn was at our state college for a dance residency, we sponsored him in a concert of sacred dances. The cancellation of union Lenten services reduced the attendance, but those present were very receptive. Bob included "The Man They Say" which he taught to Kristie Robinson, one of the members of our group.

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From Donna LaRue, Boughton: "...I am at Boston College, working on a thesis in Liturgical Dance in the Theology of the Middle Ages and would also be interested to know if there are others similarly involved in your society. I am also working at Christ Church, Cambridge and around the Boston Area, doing liturgical dance pieces and (most recently) a liturgical

drama, the Medieval "Wakefield Second Shepherd's Play" January 6..."

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From Christine Linnehan-Chase: "...In celebration of the light within, my friend and I danced with candles accompanied by a flute improvisation (live). We then invited others to join us in a processional dance with candles weaving through the space in lines and circles. It was a marvelous experience for all. The dance and wedding was held at Pendle Hill, Wallingford, Pa..."

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From Lee Brunner, New York: Lee Brunner is a liturgical dancer and teacher. This year he has been involved in many liturgical dance activities. In February, he participated in a celebration of the Pentecost season with the Lutheran Theological Seminary in Gettysburg, Pa. In March, Lee taught liturgical dance techniques at the state of Maryland's annual conference, "State Dance Festival '79."

In early August, Lee led group workshops in Christian yoga and meditational dance for the Youth Conference of the Episcopal Diocese of New York. Later that month, Lee conducted classes in meditational movement for the monks of Holy Cross Monastery, West Park, NY, during a weekend retreat. Since September, Lee has been teaching weekly classes in meditational movement in New York City. Lee has also been busy creating movements and selecting music to accompany "The Lord's Prayer" and other parts of the liturgy.

Last December, Lee collaborated with Carla De Sola in the creation of a dance titled "Magnificat," which premiered in New York. Lee's solo dance creation "Night Gaze," was presented as part of the Omega Liturgical Dance Company's concert in April.

Lee is now available to share his work and experience with other members of the Sacred Dance Guild. Some of the activities he would like to bring to your

community include master classes in liturgical dance techniques; group workshops leading to the creation of a group dance for group presentation during the liturgy; and original liturgical dances performed by Lee either in concert or during a worship service. If you would like more information about Lee Brunner, please write him for a brochure at 150 West End Avenue, Apartment 24J, New York, NY 10023.

PENNSYLVANIA -

From Eastern Pa, Allentown: Betsy Ball: Since returning from the SDG Festival with the unexpected gift of Christian Clowning, I have shared "Curly", my character with others as the Lord presented opportunities to me. They include a church yard sale, hospital and Sunday school.

I have received so much joy from giving a little time, learned a lot and feel that clowning holds a ministry for me, in that the clown in me can change attitudes. I clown to bring attention to the beauty of others rather than to bring attention to "the fool". I have clowned more since June than I have danced in the three years I have been interested in Sacred Dance. What did you say Lord?

"Bonzo", Joanne Carroll of St. John's U.C.C., Kutztown, Pa. and I, a Catholic have clowned on numerous occasions. We were overjoyed at the wonderful response we received after doing our clown service at an Episcopalian Sunday School. We have been invited to do the same service at another Episcopalian Church for their Christian Education Hour, Jan. 6. Thank you Lord for ecumenism.

Our Sunday School Service lasted about an hour, much to my surprise. There were ten simple parts to it but we also included an explanation besides inviting the children to read our signs out loud and to respond to us as they wanted. They were beautiful and really surprised us no end. They shouted "share, share" when "Curly" wouldn't give "Bonzo" a cookie at the Agape. For the Preparation for Prayer we played "Prepare Ye the Way of the Lord" from "Godspell" and dusted everyone off. Prayer was "Day by Day"

also from "Godspell" done with arm and head movements so everyone could move. We blessed our congregation with confetti.

It is amazing what one can do with scraps and small things. Simple is Super! I've gotten wonderful reactions from people of all ages using bubbles. Praise the Lord! See you in Colorado.

Alice Rader and I shared an hour of "To Carol Is To Dance" with the public at an Allentown landmark, Hess's Dept. Store, December 6, 1979. Those who joined us in the community room enjoyed this experience and were also exposed to Sacred Dance and Christian Clowning via Alice's explanation. Much interest was excited.

*

From Ginger Keemer, Valley View: Invited to present a Christmas program before a church Women's organization. I chose to share my collection of Madonnas and pictures of Madonnas by artists both famous and unknown. They were displayed on tables and easels on both sides and in front of the chancel.

Following the sharing of the Madonnas, I slipped out of my shoes and moved into the chancel, turned on a taped reading (by my husband and me) of the Annunciation as found in Luke 1:26-35, 38,46-55. The reading was followed with a lovely "Ave Maria". I interpreted both scripture and music in dance. It made a fitting close for the program on "Madonnas".

TENNESSEE -

From The Nashville Banner, Saturday, December 8, 1979: Fisk Presents Pleasing Yule Program by Alan Nelson, Dance Critic

Fisk University presented Orchesis: Artistic Expressions of the Holiday Season Friday night.

Sylvia Bryant, director and choreographer for the event, assembled a mixed bag of dance, music and choral readings and wrapped the package in yuletide hues. The program offered several expressions of the traditional Christmas story, some of them quite imaginative.

Ms. Bryant, who studied under choreographer/ teacher Alvin Ailey, has transferred his kinetic style to her Fisk students. Her mentor's ideas are most evident in Ms. Bryant's solos, Oluwa (many rains ago), a vivacious work performed to Noel Pointer music, and a dance interpretation to the spiritual, Mary Had a Baby.

Ms. Bryant doesn't build her patterns on musical phrases, but rather on minute subdivisions of the rhythm. This practice gives her choreography a sinew-snapping quickness.

Although Christmas is the stated theme of Orchesis, the first part of the program, titled Roots Suite, is African in concept. Kevin Banks, Bernard Barr and Michael Gambrell convey the entrapment of black slaves in two works titled Chains and Bondage.

The second part of the program features two Albertine dancers, Lee Ann Harrod and Angie Henshaw. Ms. Harrod brought a traditional ballet interpretation to the familiar Dance of the Sugar Plum Fairies. Although a slick Fisk Chapel floor makes dancing on point hazardous, if not impossible, Ms. Harrod's grace and skill more than compensated for this concession to safety. Ms. Henshaw danced to the first variation of Paquita.

Cynthia Harrington, Annette Jackson, Deborah Jackson, Billie Levingston, Sharon Orr and Deidre Thompson exhibited good ensemble unity on an exhausting high-energy dance to Ramsey Lewis' Dancin'.

Rubina Steward gave the audience a stylish, polished performance to a "Levie Wonder Christmas novelty titled One Little Christmas Tree.

Most of the music in the Christmas section of the program was performed by a vocal ensemble from Gordon Memorial United Methodist Church.....

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VERMONT-

From Olivia Hayes, Newbury: I had a baby girl, Eliza Ann.
(Congratulations from all of the SDG!)

VIRGINIA-

From Liz Goodsell: (Blacksburg: "...Amanda's cantata, "100% Chance of Rain" took place some weeks ago, and she was chosen to do a little of the choreographed movement, a part she really enjoyed. She sang while she did it, no small achievement, as you know. Went off without a hitch, with her bright yellow umbrella a center point of the color. The choral and music director of the church, a Baptist one, told me this was the church's first experience with sacred dance, and she deliberately chose young girls and staged it in the church hall rather than the sanctuary--a first step. I gave her the sacred dance newsletter you sent on, after first reading it cover to cover myself--thanks. Do you know I felt I knew more about you after reading it - ...

"And I went to the women's group at church a few weeks ago where the program was on worship. One of the girls had been to a conference and attended a seminar on sacred dance. She had a film made by a dancer in Arlington, Va. So moving that when the congregation started praying the Lord's Prayer and moving I found myself wanting to do it too! I'm helping to teach fifth graders in Sunday School this year, and am seriously thinking of introducing some version of movement with the Lord's Prayer with them as leaders. The other teach-r has them using their own words, paraphrasing the prayer, so they are on the way to understanding it....

*

From The Concert Ballet of Virginia, Richmond, Robert Watkins, Director: The Concert Ballet performed at the Mosque on December 5, with the Choral

Society. Traditional carols were choreographed by Carolyn Pillow Mayhew. Selections were from "The Messiah" and were choreographed by Nan Rennie.

WASHINGTON -

The Sacred dance choir of Highline United Methodist Church, Seattle, sponsored two beginners' workshops for leaders and their groups. The first workshop dealt with sacred dance history, basic movements, some specific choreography to hymns, costuming, and a model worship service using dance.

The second workshop surveyed choreographies of Christmas carols, and ended with its own Christmas pageant using all forty participants.

Miki Garrison, leader of the Highline group, led both workshops.

*

Norma Rader reporting from Washington State:

The Sacred Dance Guild in Washington State and the Little Church On the Prairie (Presbyterian) brought Judith Rock to the Puget Sound area for the first time in October. The two day event was held in Tacoma and drew people from a wide area. After overcoming such hazards as a fogged-in airport, a last minute ticket mess and very little sleep, Judith presented us with an unforgettable week-end. Choreography was the main emphasis for the workshop and Judith certainly pulled wonders out of our lumpy clay.

For the past two years the Guild in the Puget Sound area has sponsored an Advent Sacred Dance Festival with participants from throughout the region. The programs were fun to do but drew poor public attendance, probably due to the busy season with its many conflicts. Therefore, this year we have decided to move the Festival to the spring, after Easter, to see if it works out better at that time - programs as good as these have been should be widely shared!

*

Norma Rader reporting: Marjorie Stevenson, co-director of the Sacred Dance Choir of Tacoma, died of cancer at the age of 51 on August 26, 1979. Her courage and spirit throughout her illness (over three years), reached deeply into many lives and touched yet others with an all too brief glow of warmth.

Services were held at Christ Episcopal Church with the Dance Choir participating. Marjorie had planned the service herself and it was her particular wish that we should dance "Agnus Dei" (Bizet). We also presented "Jesu, Joy of Man's Desiring" (Bach).

Marjorie had been involved in sacred dance for more than 25 years, having begun as a member of Margaret Taylor Chaney's "Rhythmic Choir" in the early 1950's. Sacred dance was a major love for Marjorie and when growing physical problems ruled out performing with our present group it hurt her deeply - but didn't stop her. She became co-director and was our most severe critic while cheering us on to our best efforts. Marj was special - our loss is immeasurable. Her presence is with us always.

"And when the earth shall claim your limbs, then shall you truly dance."
(Kahlil Gibran - The Prophet)

*

From Patti Williams, Bellingham, Washington:

Greetings! My telephone number was not listed on the new membership application forms. It is (206) 734-5351. We are in the process of trying to organize (aren't we all!) our mailing list - pruning off those who have gone to other ministries and grafting on all those people out there who are eager for the support of Sacred Dance Guild membership. If you are in Washington state and know of anyone who fits into either of these categories, please let me know.

I had an indescribable experience touring Israel this summer with a small group led by Fr. Mike Cawdrey, a Jesuit priest

through whom and with whom I do most of my liturgical dance. We saw the Inbal Dance Theatre's production of the "Story of Ruth" - it was beautifully done and I found it very difficult to sit still. Fortunately I didn't have to sit still at the Israeli Folk Dance Festival we attended. After we had been deeply moved and entertained by folk dances representing many of the tribes of Israel, the chairs were moved aside and the dancers joined the audience and taught them many of the folk dances. There is so much life in Israeli dance. We laughed and wept and prayed as we danced. We missed the first annual Bible Dance seminar in Jerusalem by one week!

In October, Mike and I did two workshops at the Religious Education Congress in Yakima for the Archdiocese of Seattle. Both were well attended and several asked about SDG. Mike begins his workshops with a quiet centering time from which we begin to gradually experience the different parts of our bodies and then the whole body. He returns to this quiet space at times during the workshop. We then progress to a discussion and demonstration of simple congregational gesture, dance choir choreography and individual dance as prayer for meditation.

This month Mike presided and we both led congregational gesture to Ellis and Lynch's "Teach Me Your Ways, O Lord" as a responsorial psalm during a Eucharistic liturgy for the members of Dignity Seattle. They are a warm, loving and open group. I had a super experience dancing the Communion meditation that same evening to "He Shall Feed His Flock" from Handel's Messiah for the campus community at Seattle University. The chapel is perfect for dancing with a lovely carpet in the center...

LATE - LATE - LATE - NEWS

From Susan Prouty, Albuquerque, N.M.: I'm very pleased to have had contact with the Sacred Dance Guild thru Connie Fisher. She had a workshop here where we could exchange

ideas. It is time I joined the Guild since I'm working on a Master's Degree in Sacred Art: Dance.

The Master's show will be May 1st-14th. I hope to have a display including some of what is being shown around the country as a service to the people of this area. There will also be video tapes, movies, photos and live performances of the Luke 6:23 movement Choir. We are a choir Associated with one of the local churches.

*

From Sheila Casey-Friedman, Indianapolis, Indiana: We are in the process of forming a Liturgical Dance Troupe here in Indianapolis. Recently I attended a workshop Carla de Sola held in St. Louis and became aware of your organization.

We are a group of 15 men, women and children who are bonded together by our mutual interests of prayer gestures and dance, seeking to share what we believe and experience in the Spirit with others. In Indianapolis is a city that is becoming more and more open to new ways of praise and worship. I myself have been dancing liturgically at St. Thomas Aquinas Church and also within the Charismatic Renewal Group here, at their meetings and monthly Masses....

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CORRECTIONS, BOUQUETS, APOLOGIES,
QUOTES, ETCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC

From Your Editor: Your Editor made a big mistake on both the dates and the leadership for the 22nd Anniversary Festival at Endicott College. Please note: The Sacred Dance Guild Festival at Endicott College, Beverly, Mass. is from June 25-29, 1980. The leadership will be Eileen Lynch, Joe Scerbo, Maureen Freedgood, Suanne Ferguson, Dana Schlegel, Starfire, and Carolyn Deitering.

Again your Editor apologizes to Carla DeSola, Doryann Duncan, Eileen Lynch and Gloria Castano.

Two Sacred Dance Guild Festival Opportunities in 1980

SACRED DANCE GUILD 22nd ANNIVERSARY FESTIVAL

Endicott College, Beverly, Mass.

JUNE 25 - 29, 1980

LEADERSHIP: The Healing Ministries: Eileen Lynch and Joe Scerbo, Institute of Christian Healing, Narberth, Pa.
Zen: Maureen Freedgood, Zen woman priest, (Myo-On), Pres. Buddhist Association, Cambridge, Ma.
Ballet as it relates to Sacred Dance: Suanne Ferguson, director of the Emmanuel Dancers, Birmingham, Ala.
Sharing and Problem Solving, Church/parish Politics: Dana Schlegel, Minister, 1st Reformed Church, Lancaster, Pa.
Holistic Awareness - the body, a sculpture of our Attitudes: Starfire, Consultant, Holistic Education, Oberlin College
Guest Artist: Carolyn Deitering, Tucson, Ariz.
For information contact: Joan Sparrow, Registrar, Box 67, South Orleans, Ma 02662
or Telephone 617-255-0243 or 617-369-2008

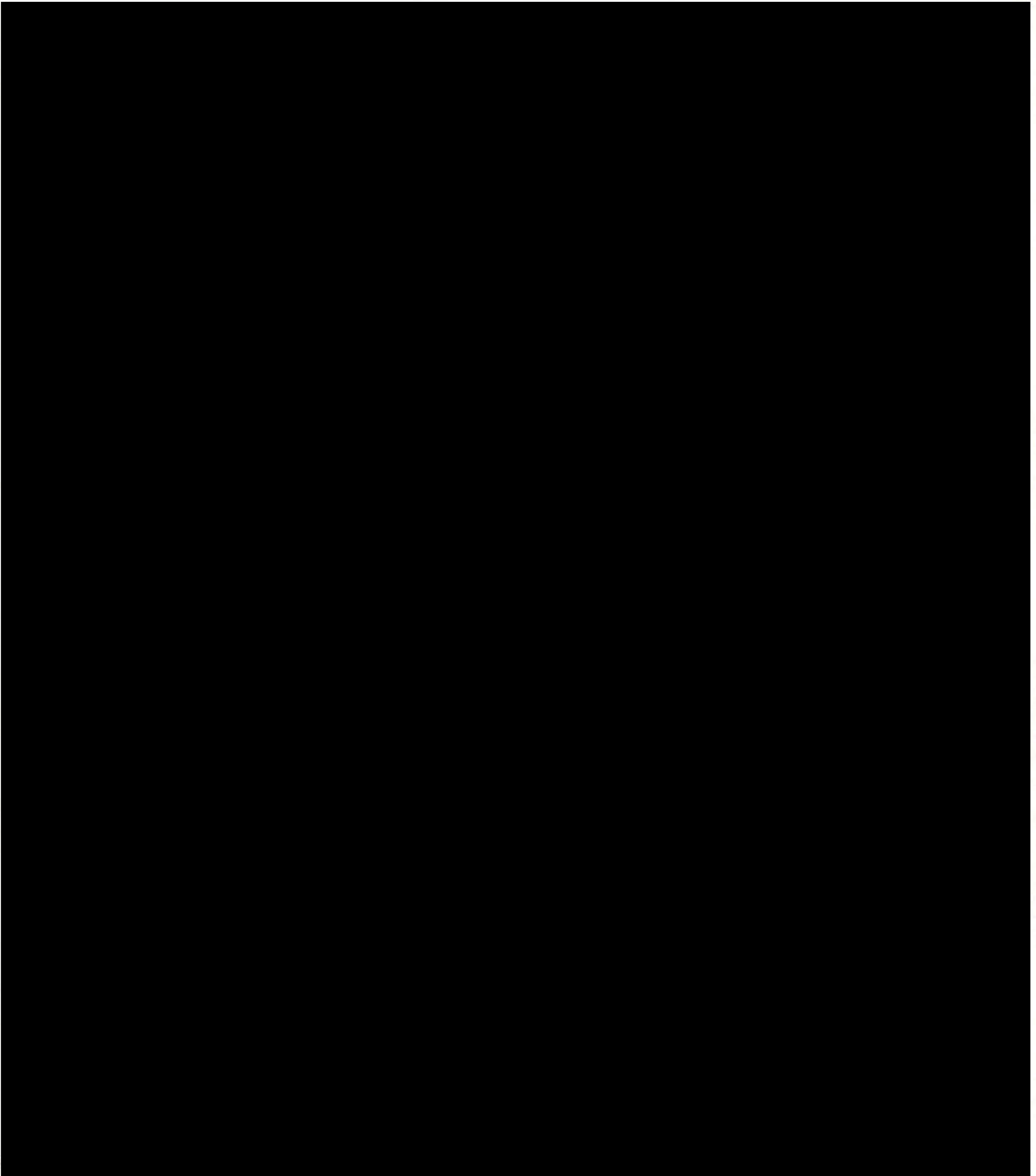
SACRED DANCE GUILD DENVER FESTIVAL

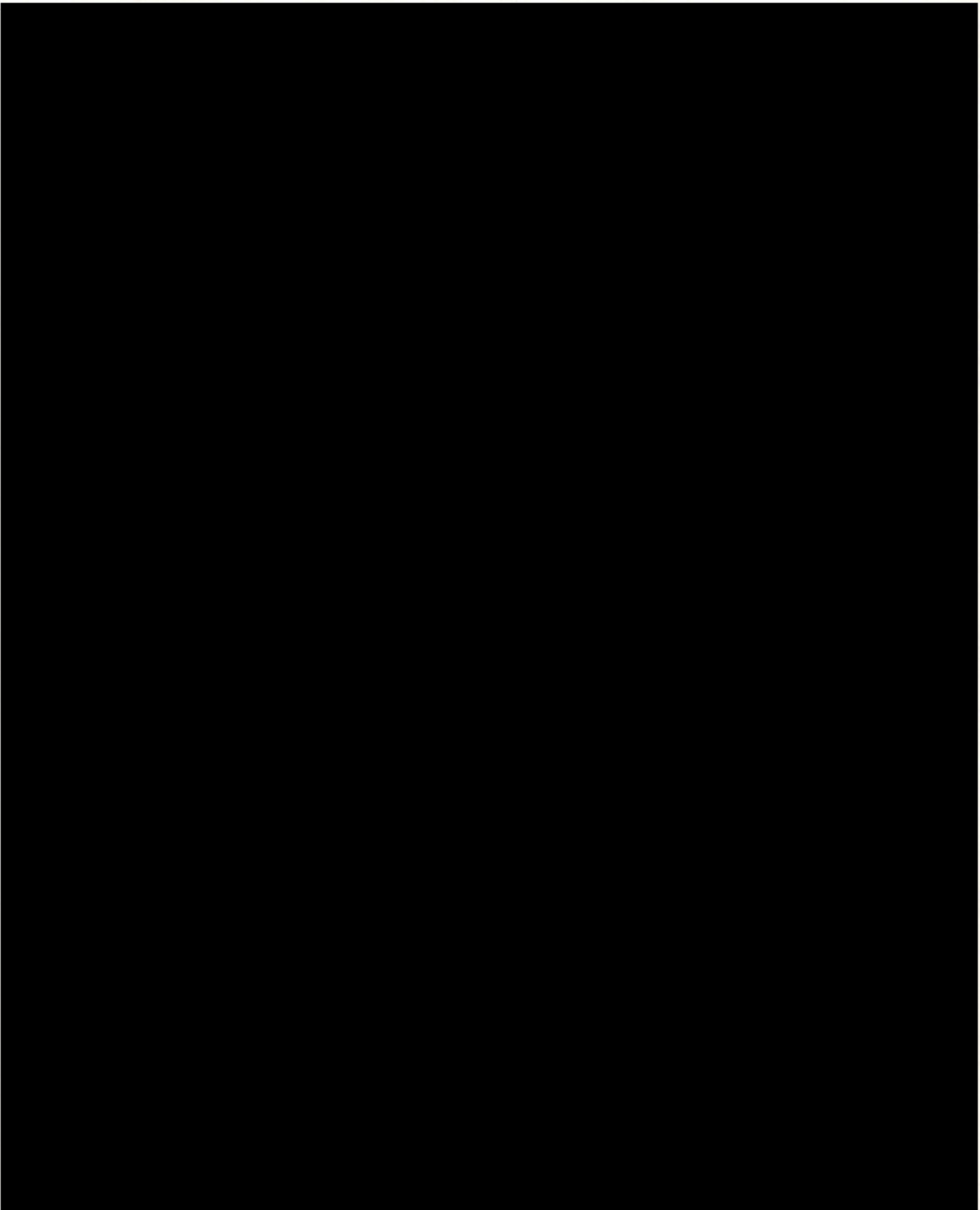
Colorado Women's College
Denver, Colorado
July 16 -20, 1980

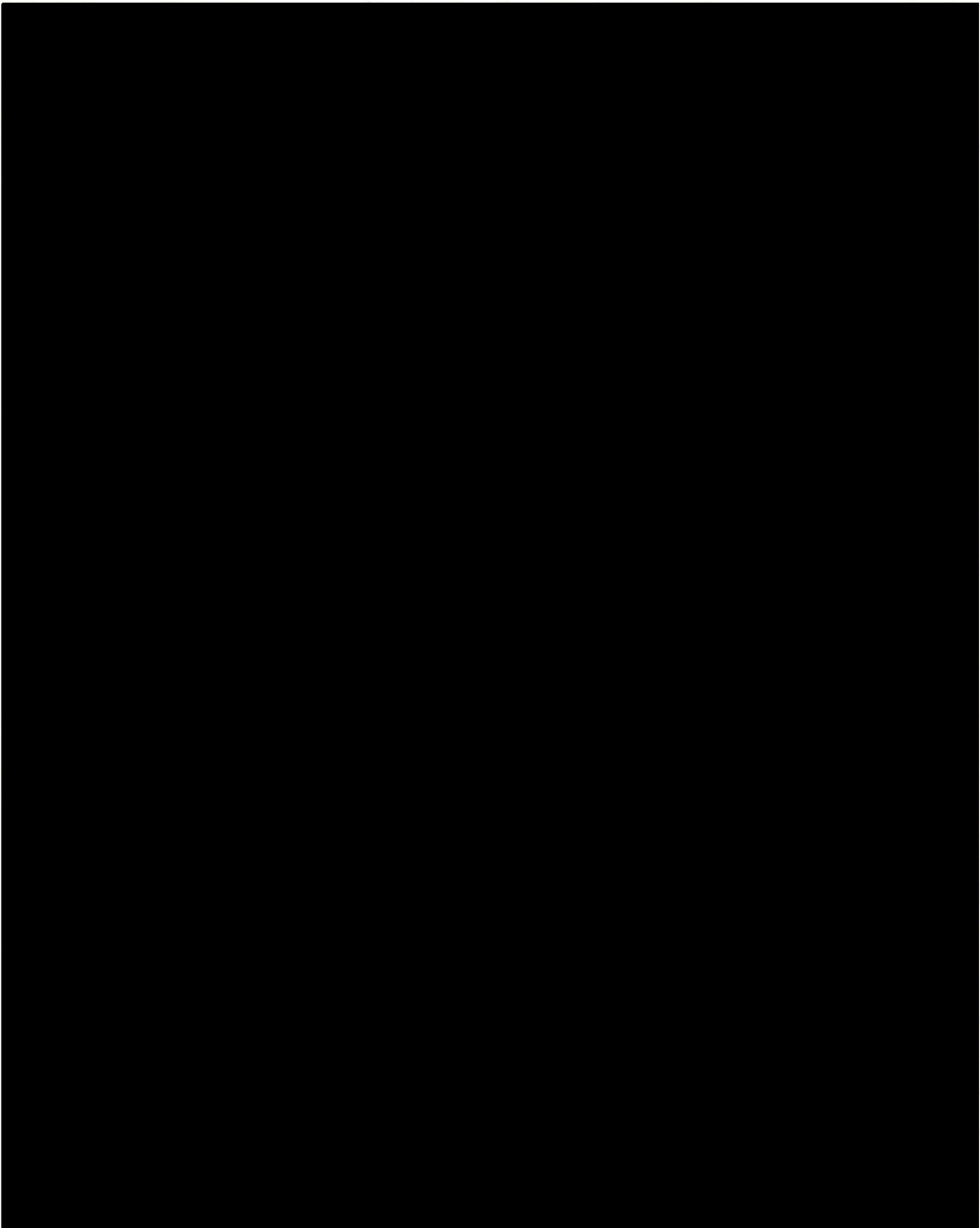
Theme: Expanding Our Sacred Dance Horizons -
From Bondage to Freedom

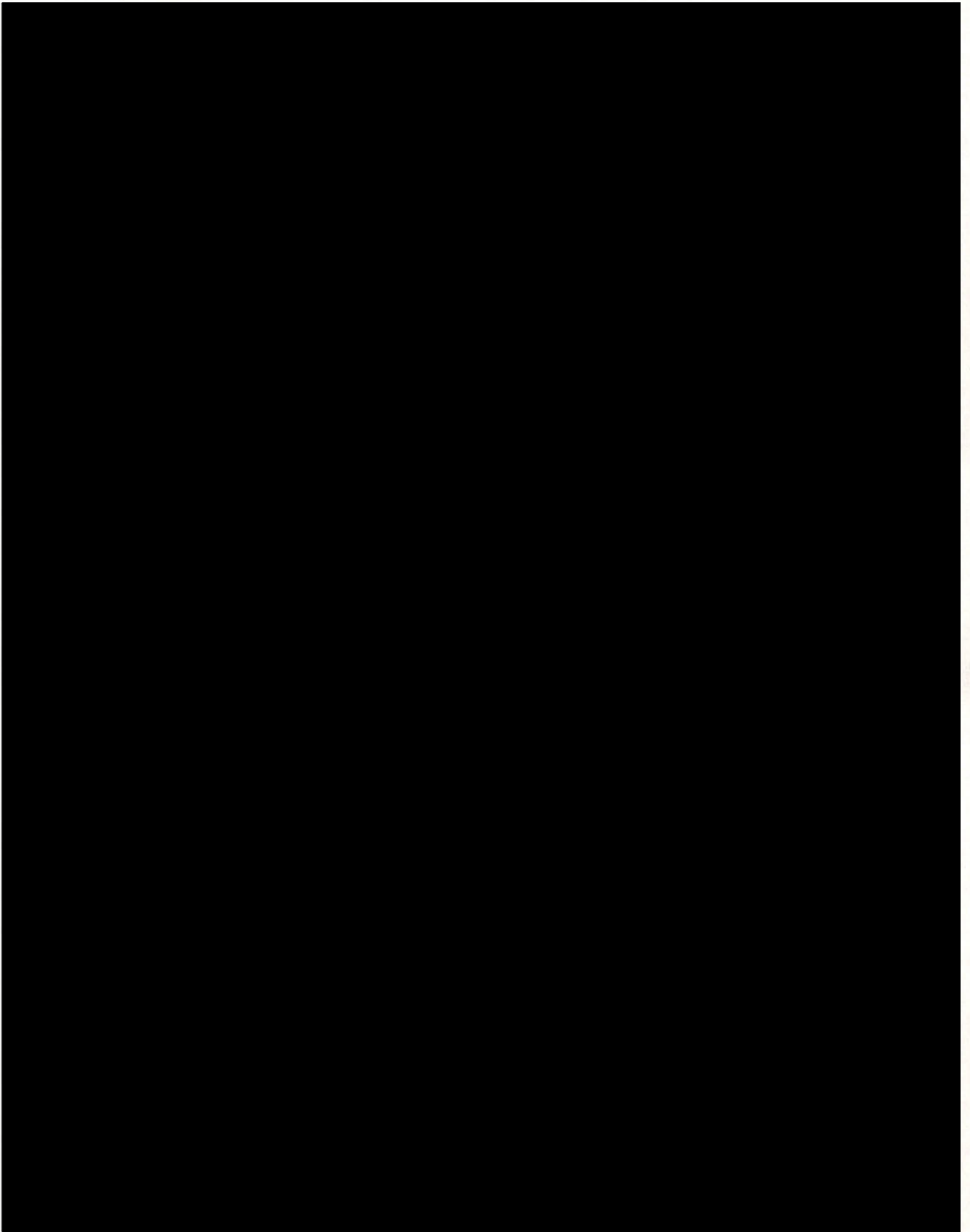
LEADERSHIP: Constance Fisher - Old Testament Dance, Denver, Colorado
Judith Rock - Associate Old Testament Dance, Berkeley, California
Letitia S. Williams - Black Sacred Dance, Boulder, Colorado
Sylvia Bryant - Black Sacred Dance, Nashville, Tennessee
For information contact: Denver Sacred Dance Festival, P.O. Box 18571, Denver, Colorado 80218 or phone Peggy Reagan 303/ 399-3344

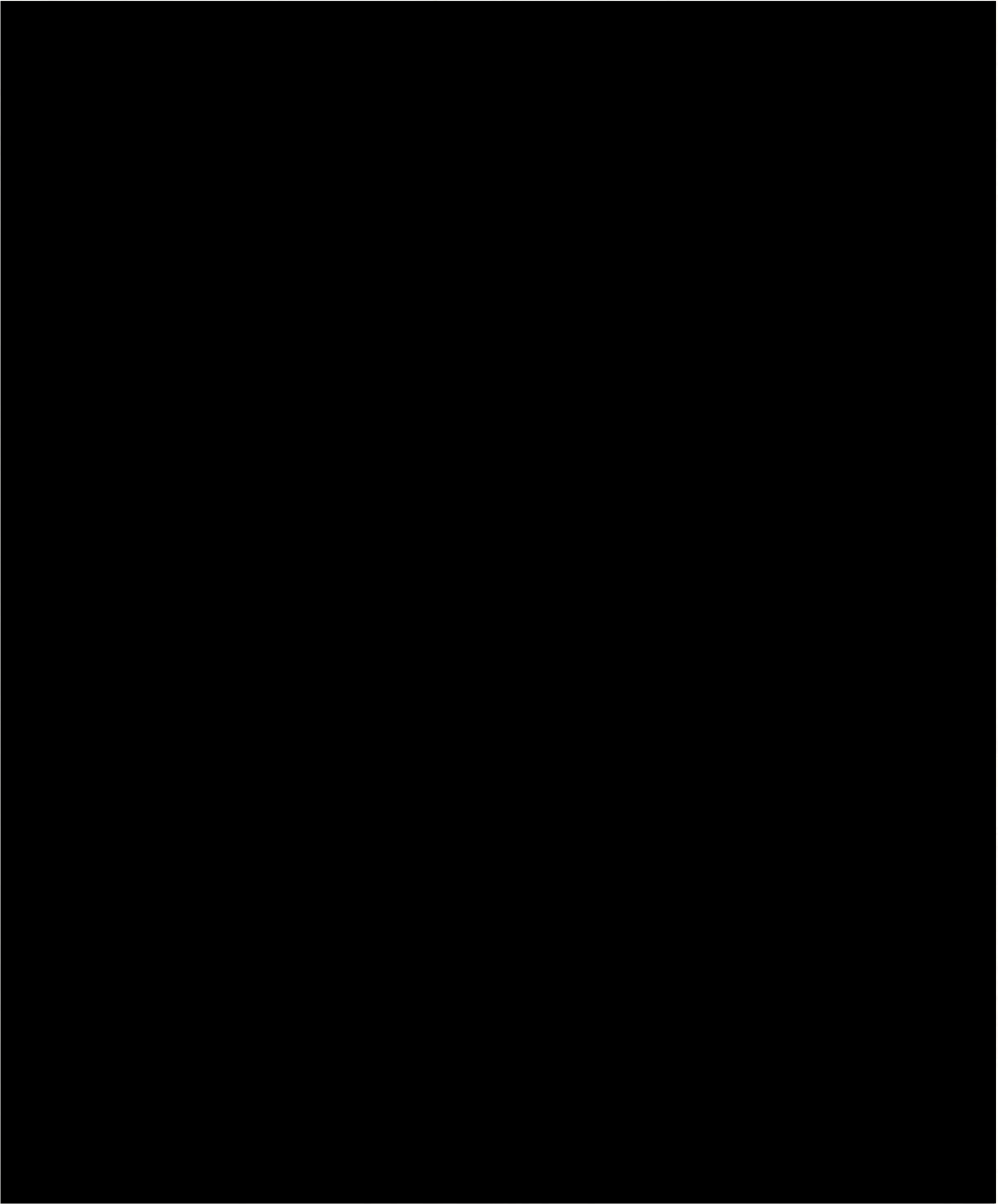
SACRED DANCE GUILD
MEMBERSHIP LIST 1980

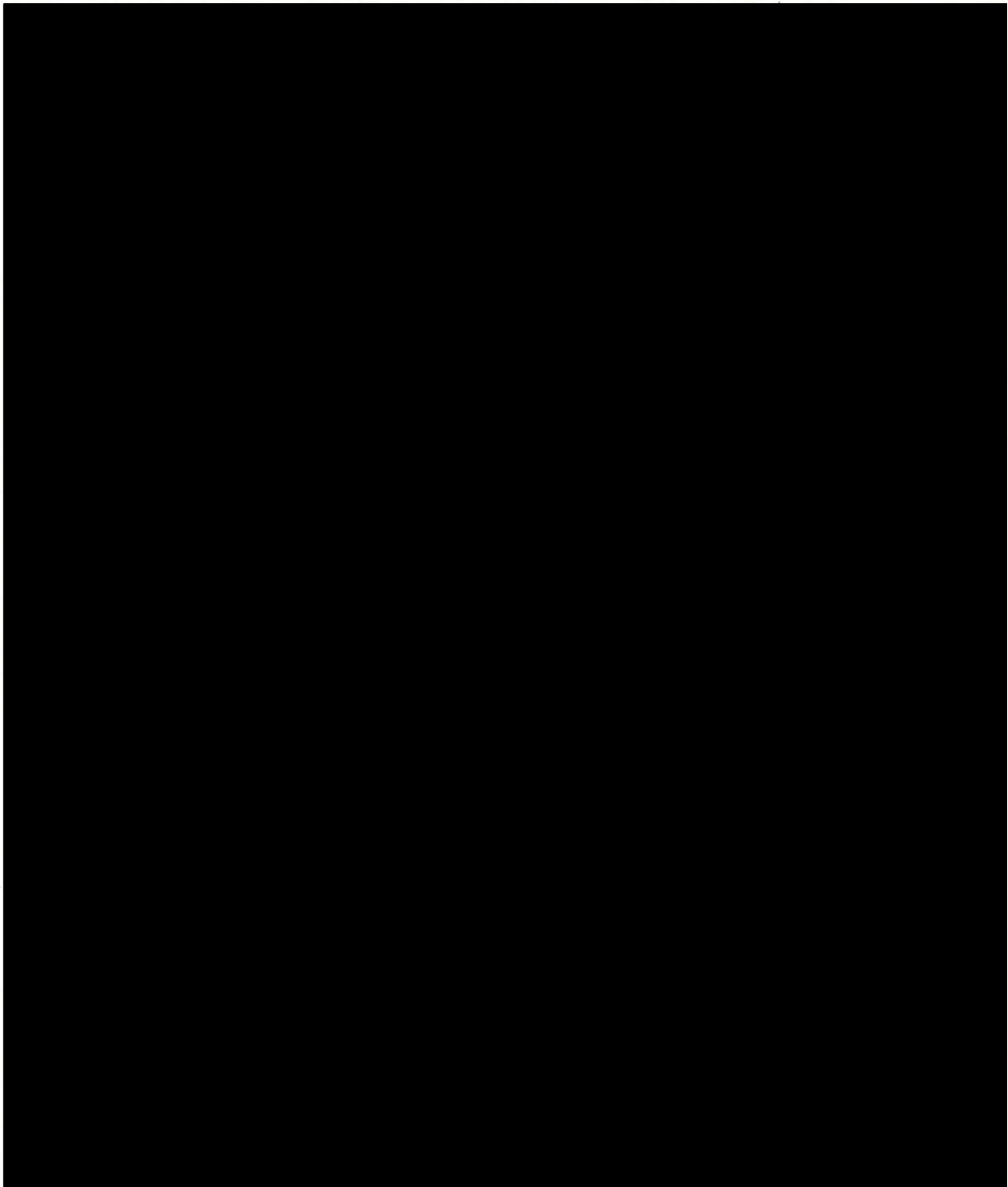


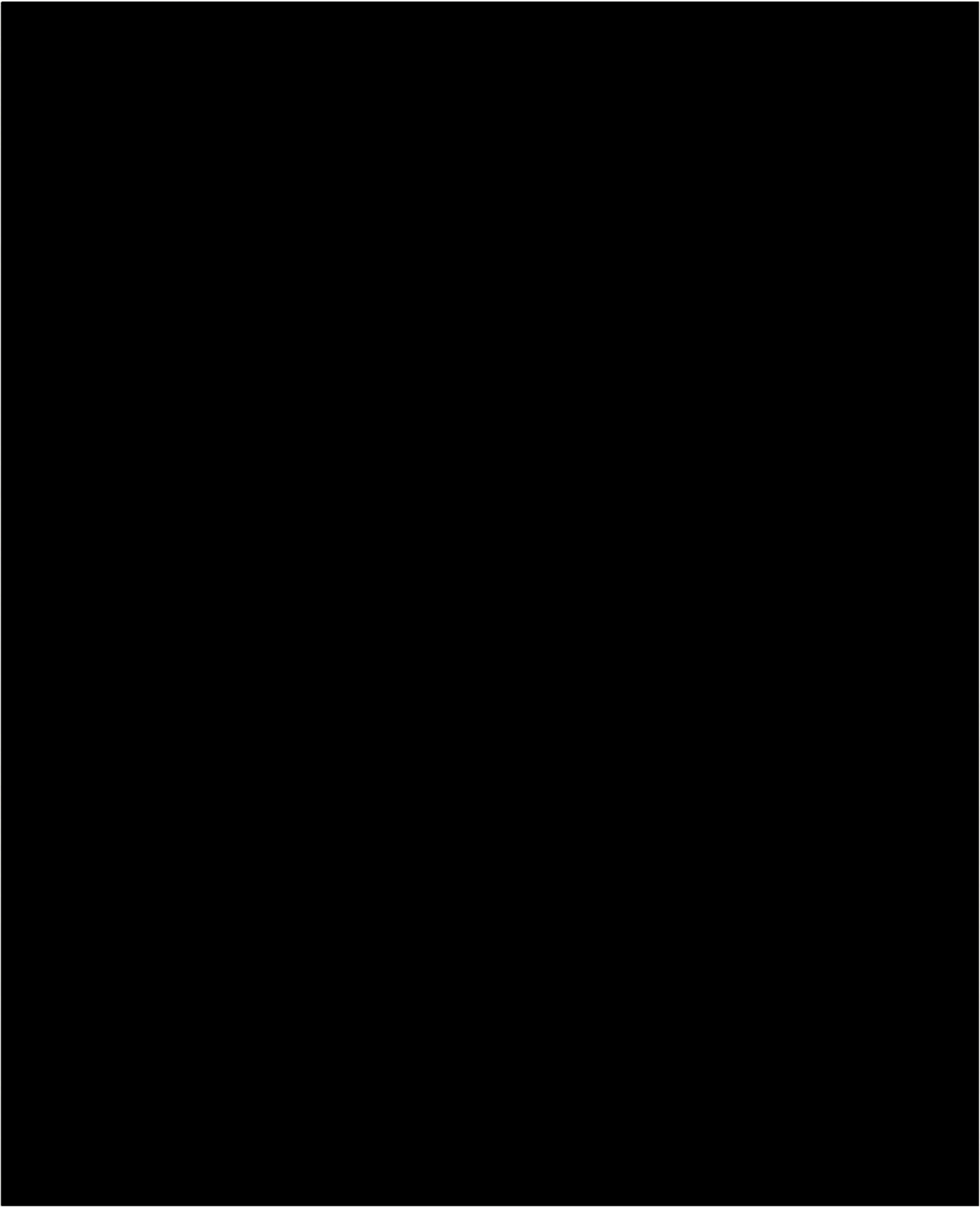


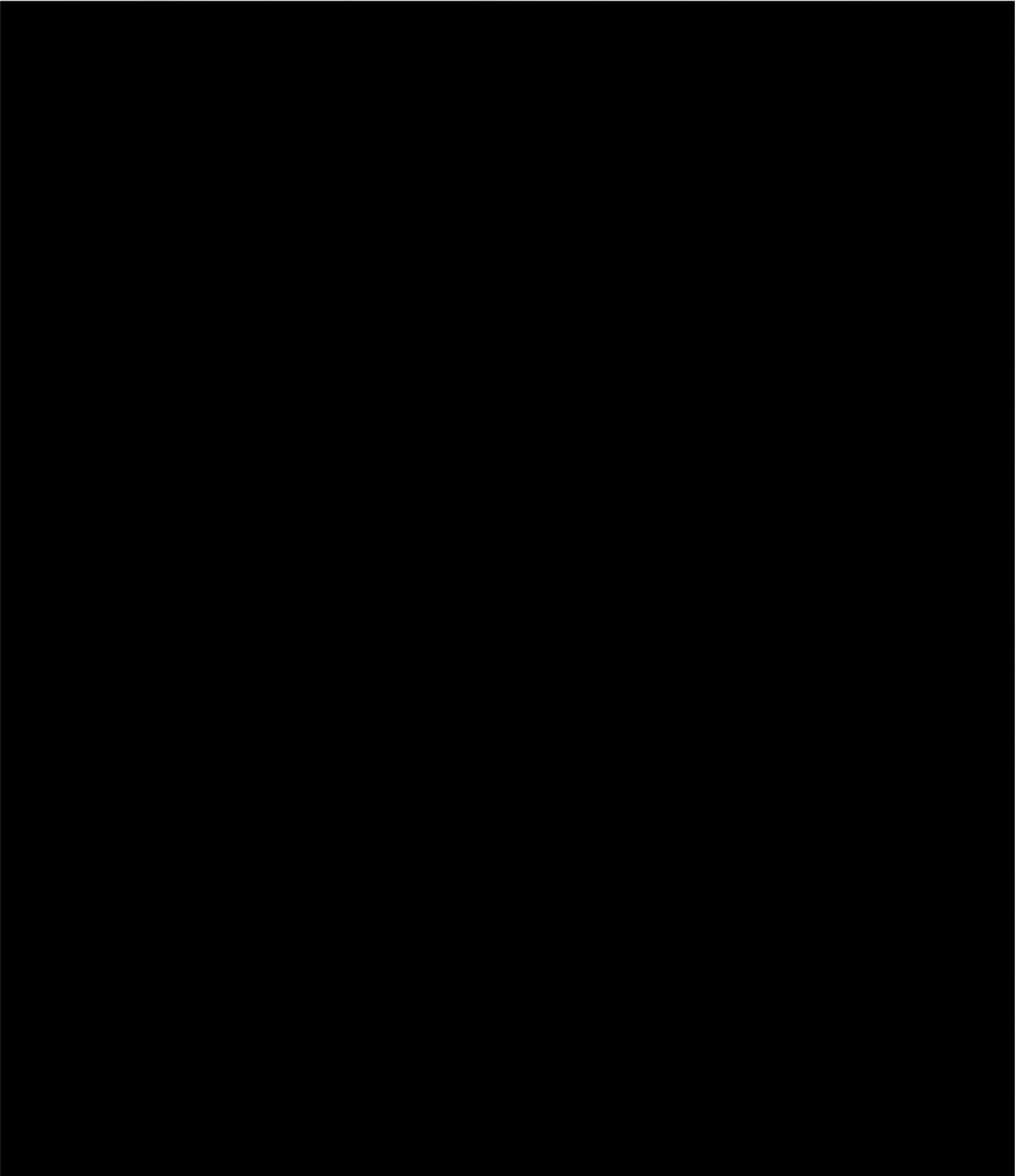


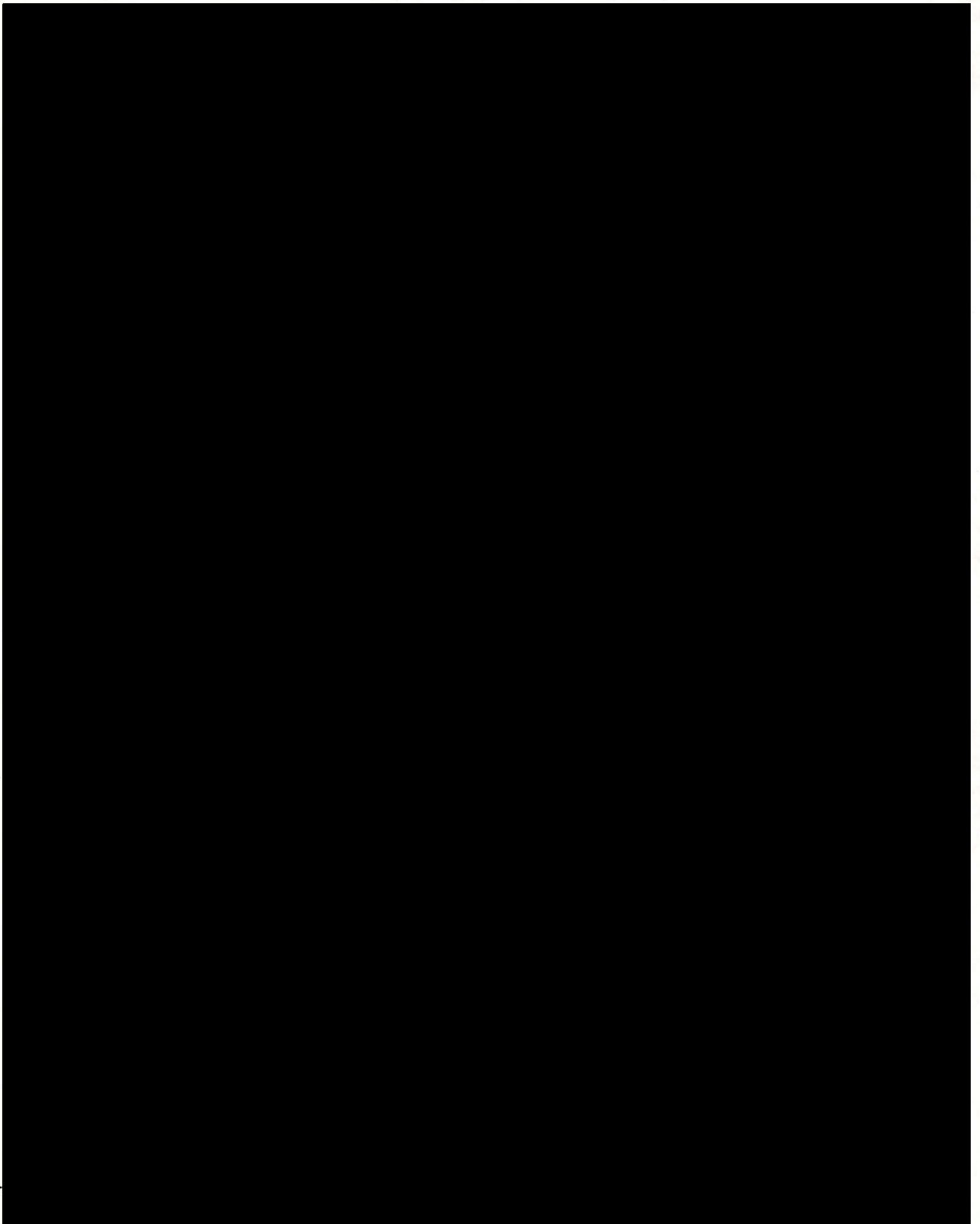


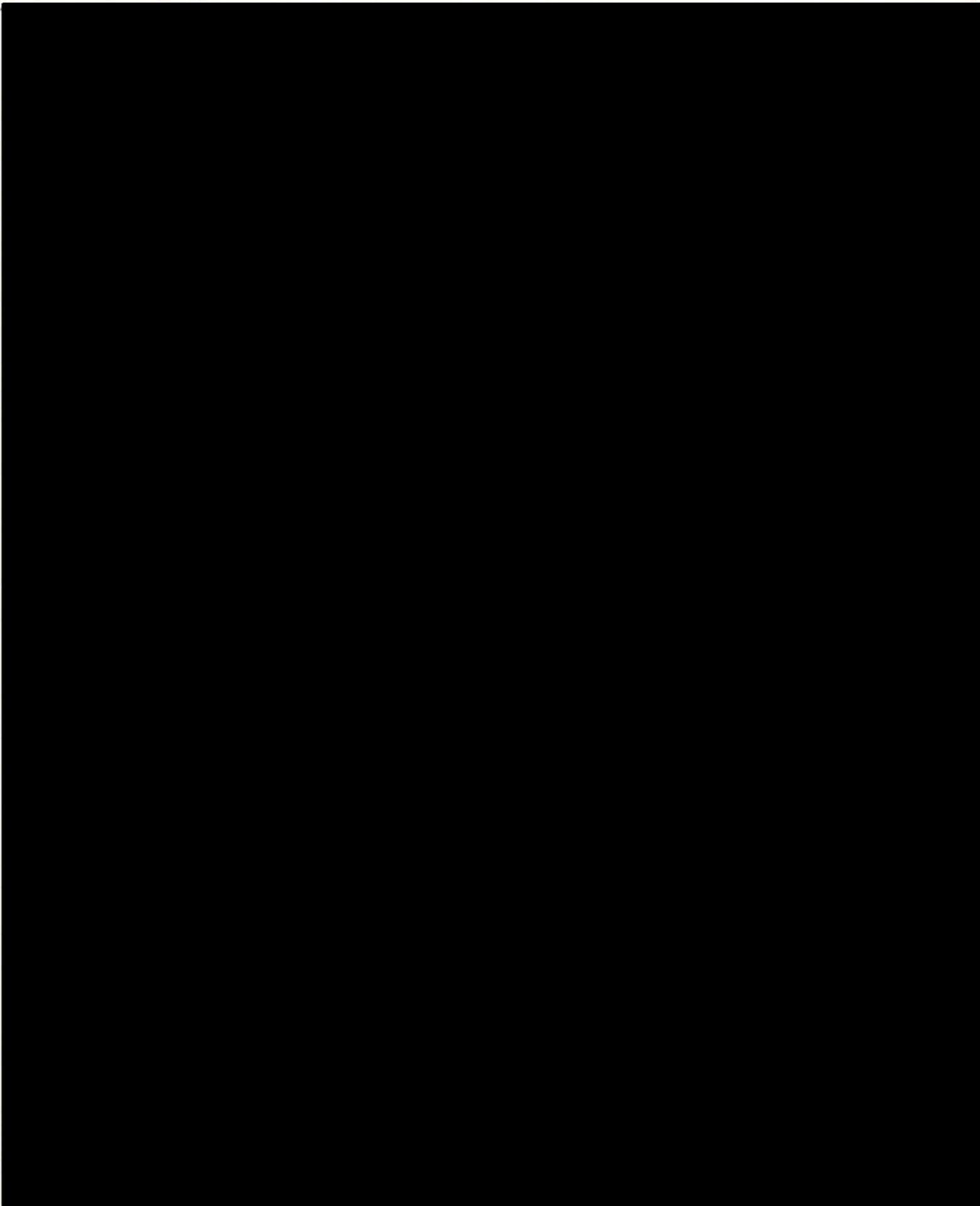


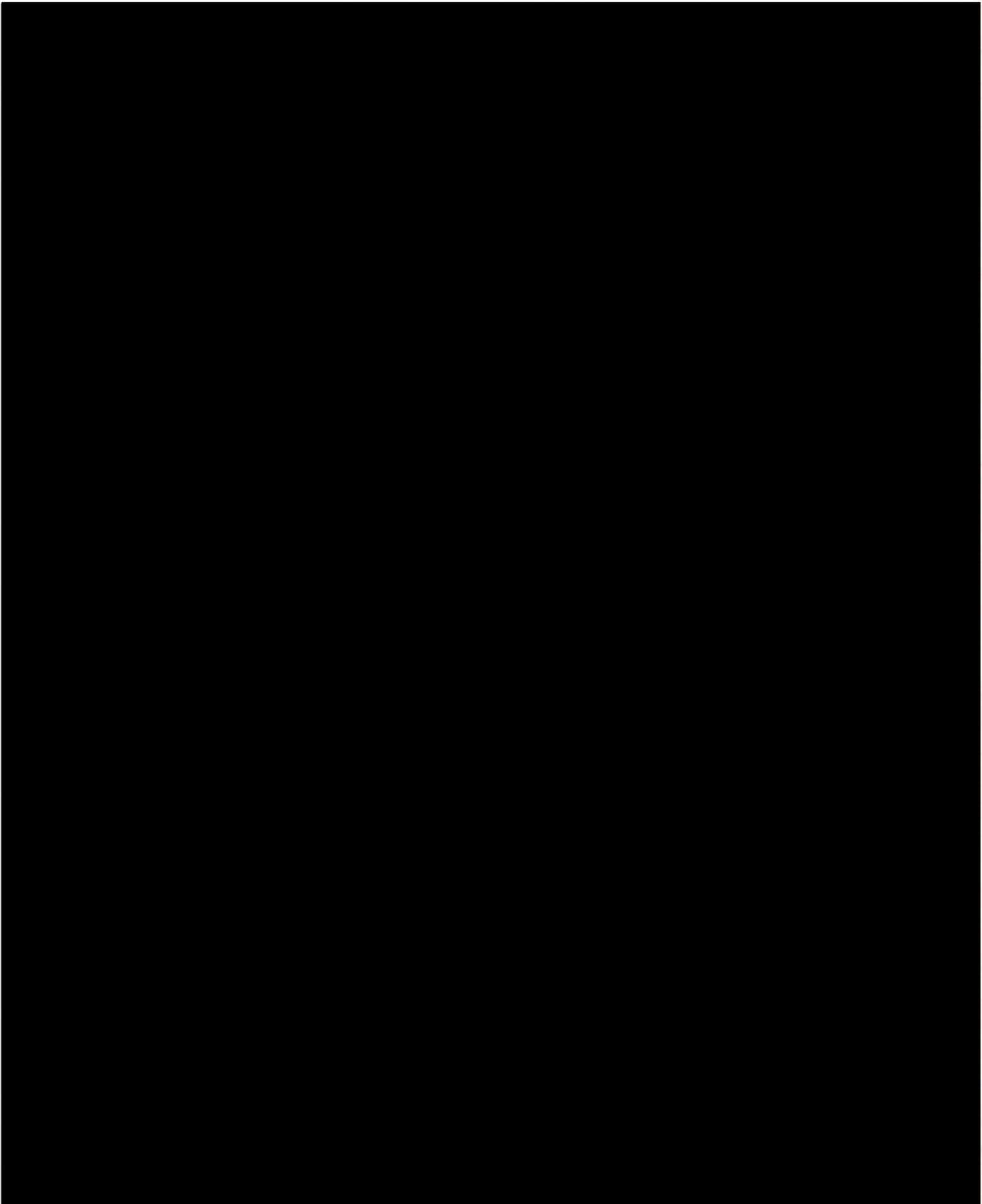


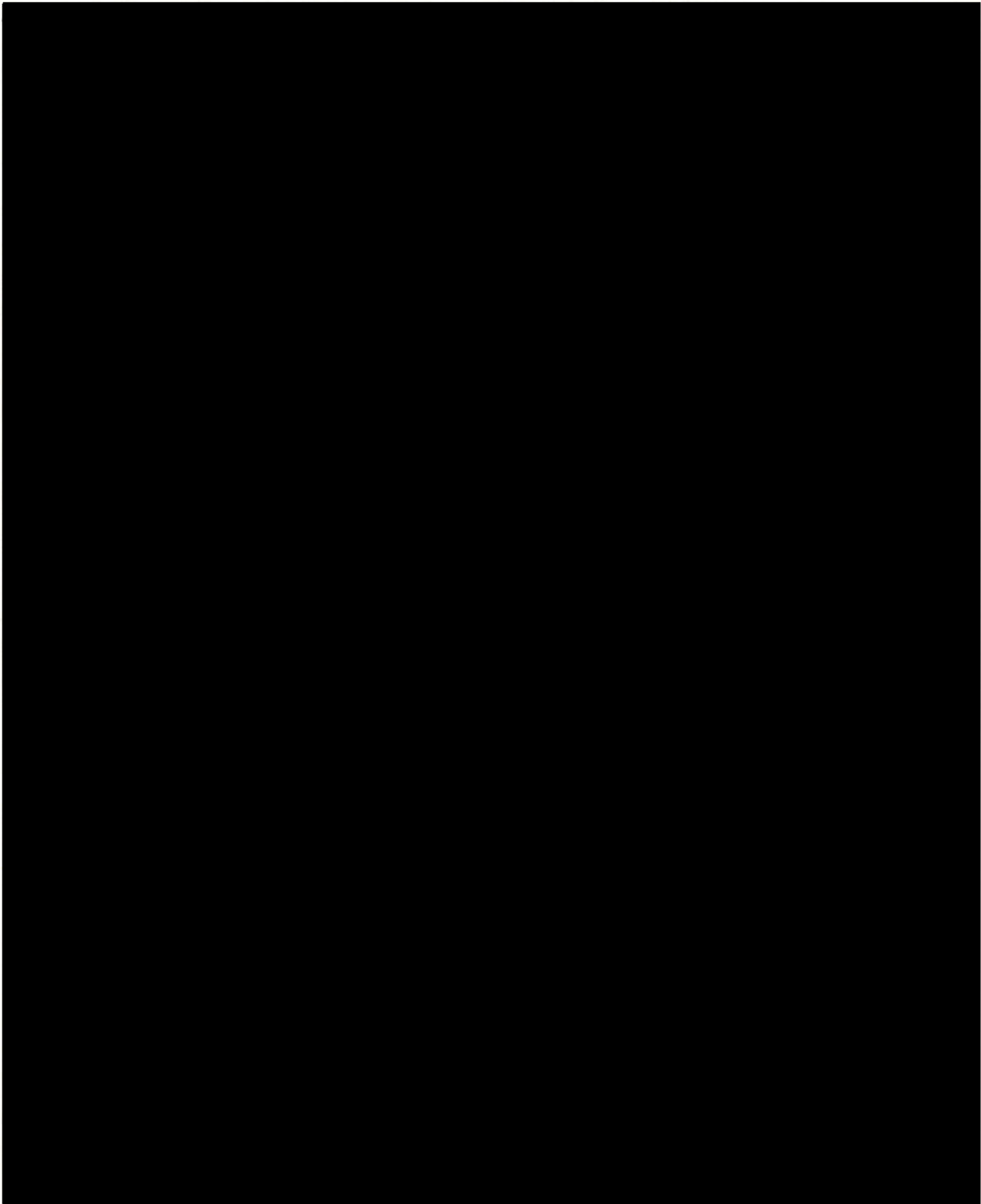


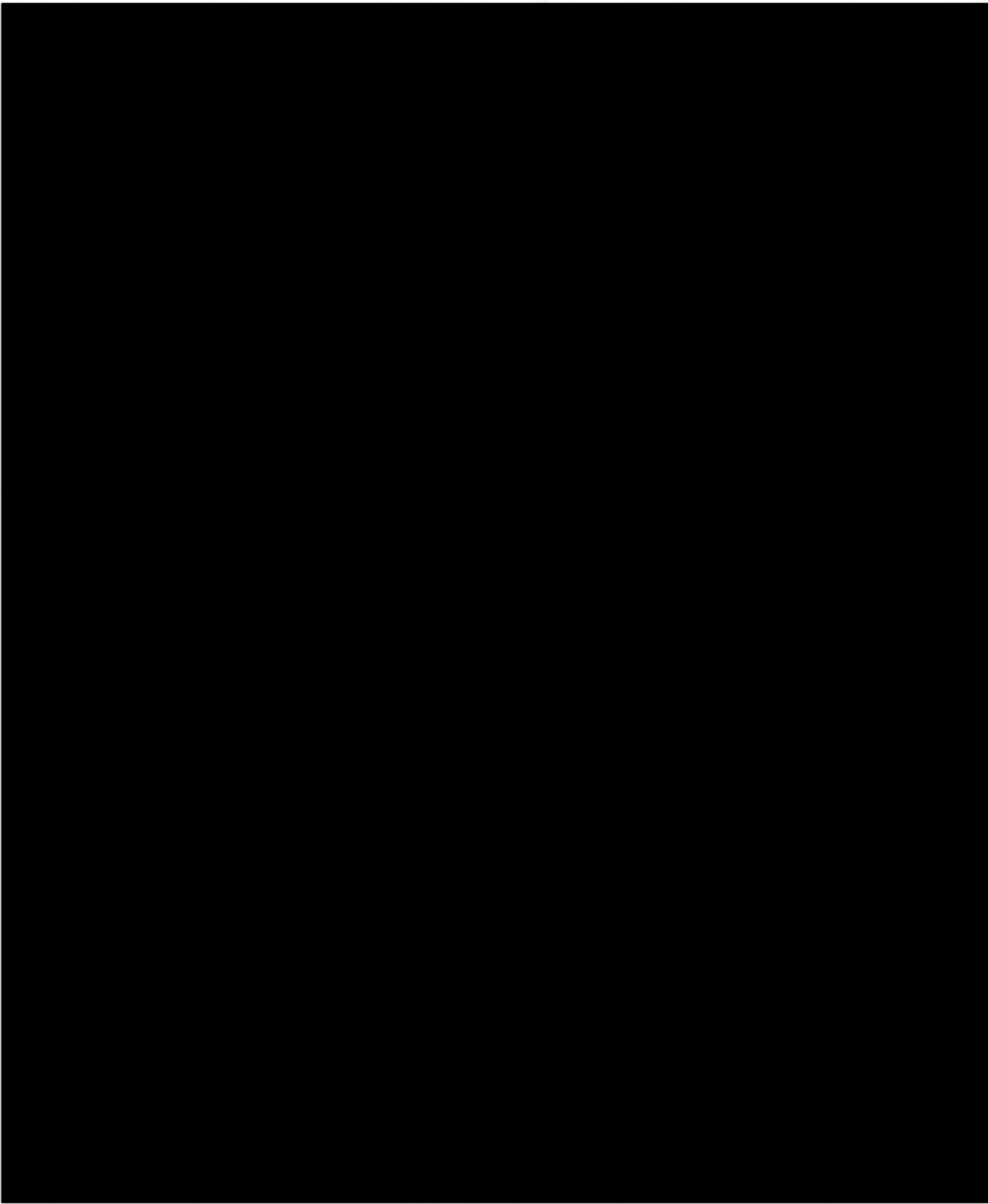


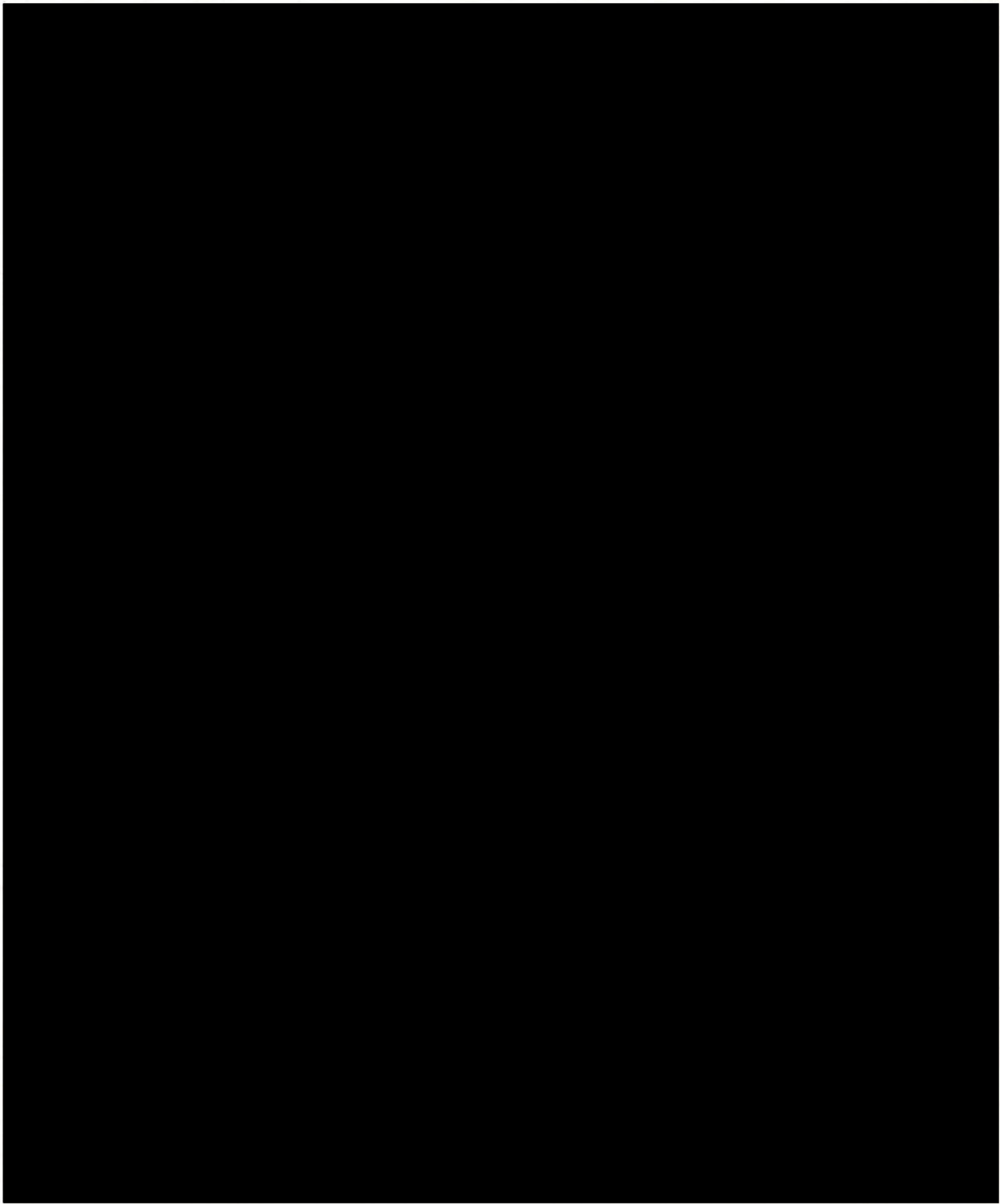






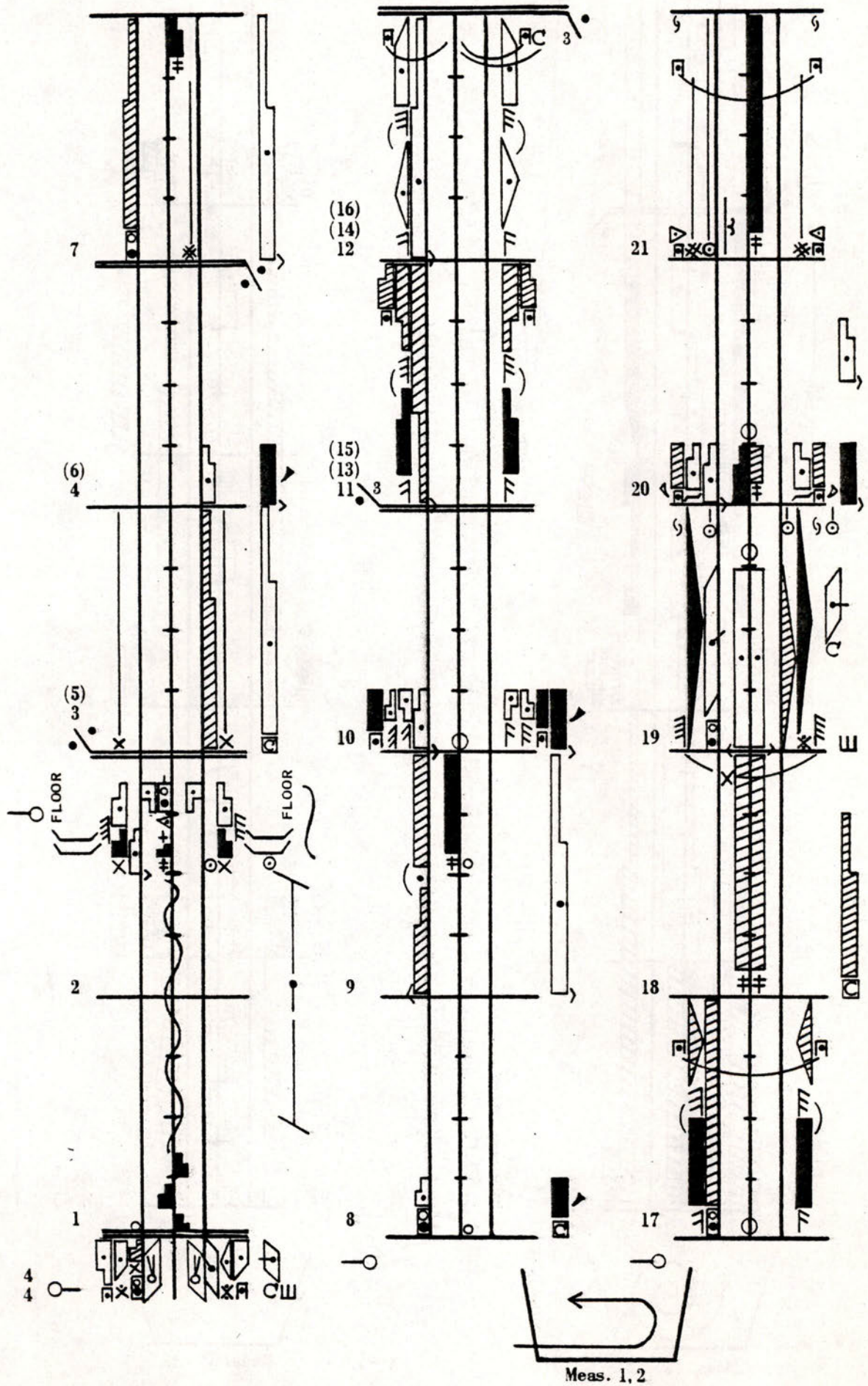


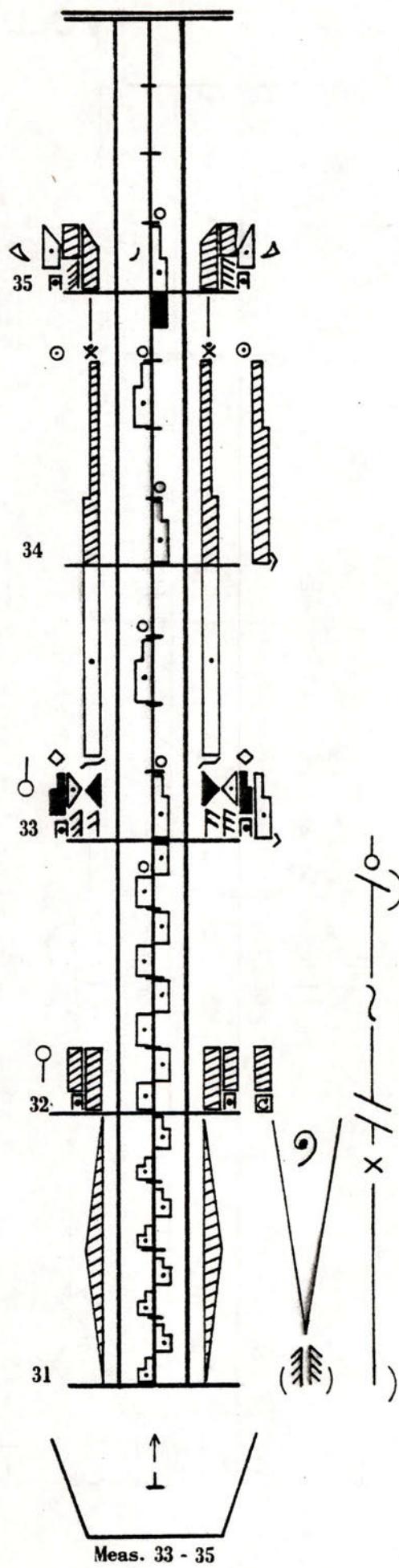
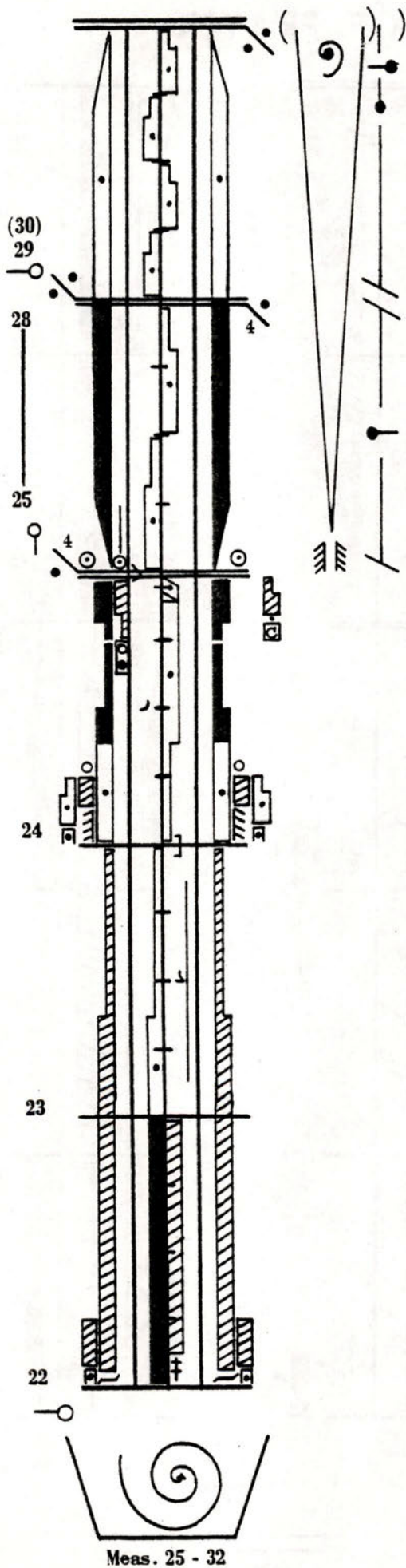






EVOLUTION OF PRAYER





Wordnotes for EVOLUTION OF PRAYER, choreography by Ted Shawn, Labanotation and wordnotes by Ann Hutchinson.

Start offstage, enter at UL corner.

FEAR OF THE UNKNOWN

Meas. 1 & 2. Start with body twisted L, arms B (on L side of body) with palms facing B, head turned L (as though escaping something); run in swiftly for 6 cts (ad lib. run) first on straight path, then circling L to end L of center stage facing stage L.

Cts 7 & 8: Lowering onto L knee, then to L hip, fall quickly onto front, lying prone, legs straight B, arms stretched out F toward stage L. (Fall from fear.)

PRIMITIVE PRAYER

Meas. 3. Slowly raise head and chest, pulling in arms slightly (beginning to look at surroundings).

Meas. 4. Drop to floor again (sudden fear).

Meas. 5, 6. Repeat Meas. 3, 4 (still tense and fearful).

Meas. 7. Slowly raise whole torso and head, drawing in R leg to bring knee F under body on ct 4.

Meas. 8. Drop whole torso and head again (fear again).

Meas. 9, 10. Repeat Meas. 7, 8, drawing in L knee next to R. End with palms down, elbows B, hands F of shoulders.

MOHAMMEDAN PRAYER

Meas. 11. Slowly lift whole torso to B high, keeping elbows down, hands near shoulders, palms facing F, eyes up.

Meas. 12. Salaam: Bend whole torso slowly F middle, head touching floor, elbows open to side middle, palms ending touching floor.

Meas. 13 - 16. Repeat Meas. 11, 12 twice (thus doing this movement 3 times altogether).

Meas. 17. Slowly lift whole torso to place high, elbows down, palms together, hands in Christian prayer position.

EARLY CHRISTIAN PRAYER

Meas. 18. Slowly rise to high kneel, keeping back straight, eyes lifted (look F high).

- Meas. 19. Lowering body slightly, turn and tilt torso and head slowly to R, arms extending to R side low, hands clasped in humility.
- Meas. 20. Ct 1: Swing arms to stage L, sharply turning body and head back to normal, step F on L foot (stay on R knee), arms and torso extending F middle, palms up (all on count 1).
Ct 2: Hold.
Ct 3: Lift head.
Ct 4: Hold.
- Meas. 21. Slowly sink back onto R knee (pose as of Christ in Gethsemane), torso back to normal, arms drawn in, palms slowly touching.
- Meas. 22, 23. Slowly stepping F onto L foot, rise to normal standing, R foot touching floor in B. Release hands, slowly (over 2 meas.) extend arms F high, palms up (increasing awe and confidence).
- Meas. 24. Step B slowly on R, arms lower F middle to low, palms F, then to B low, torso bending back, face looking up (alight with joy).

CHRISTIAN PRAYER

- Meas. 25. Start circular walk L, (2 full circles, spiraling in as steps become quicker).
- Meas. 25 - 28. 8 slow steps, 2 to each meas., walk F, L, R, very slowly raising arms to side low.
- Meas. 29, 30. 8 steps as before, continue circling, arms lifting to side middle.
- Meas. 31. 8 quick running steps, arms lifting to side high, hands increasingly stronger.
- Meas. 32. 8 fast steps spinning L in place (end of spiral), arms place high, palms up, head up in exaltation.
- Meas. 33. Ct 1: Facing front, R foot step F (begin 5 strong staccato steps F), hands near front of chest, elbows out, palms facing F and down, look F.
Ct 2: Arms start extending slowly to F middle (palms F as though greeting the world).
Ct 3: Step LF. Arms continue extending through ct 4.
- Meas. 34. Ct 1: Step RF, arms start lifting to F high.
Ct 3: Step LF. Arms reach F high.
Ct 4: Arms flex slightly as preparation for final gesture, palms normal.
- Meas. 35. Accented gesture and step. Step RF low, rising at once to middle, L toe still touching floor. Arms extend to F diagonal high, hands up, palms facing slightly out (ecstatic realization of man's oneness with God).